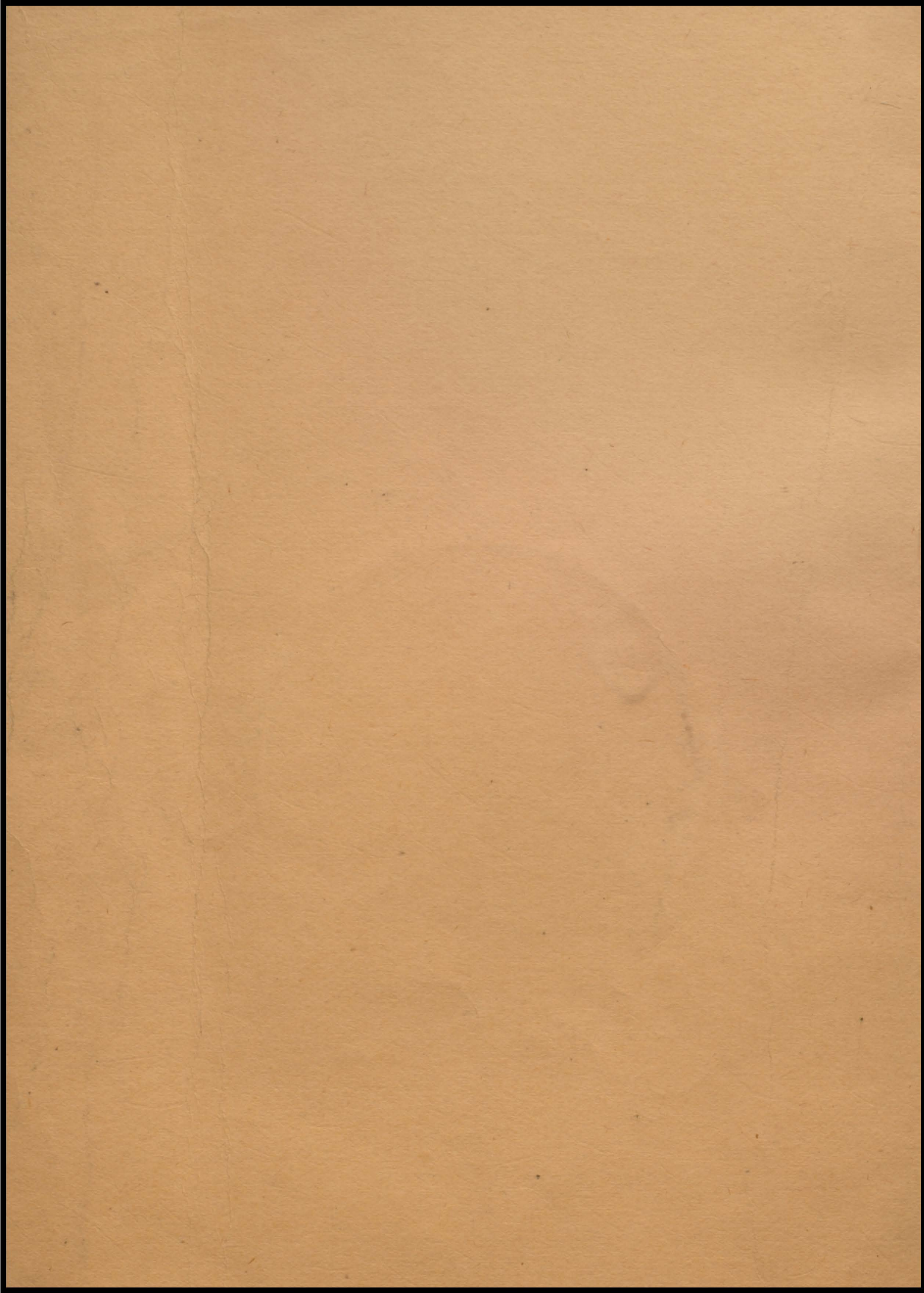
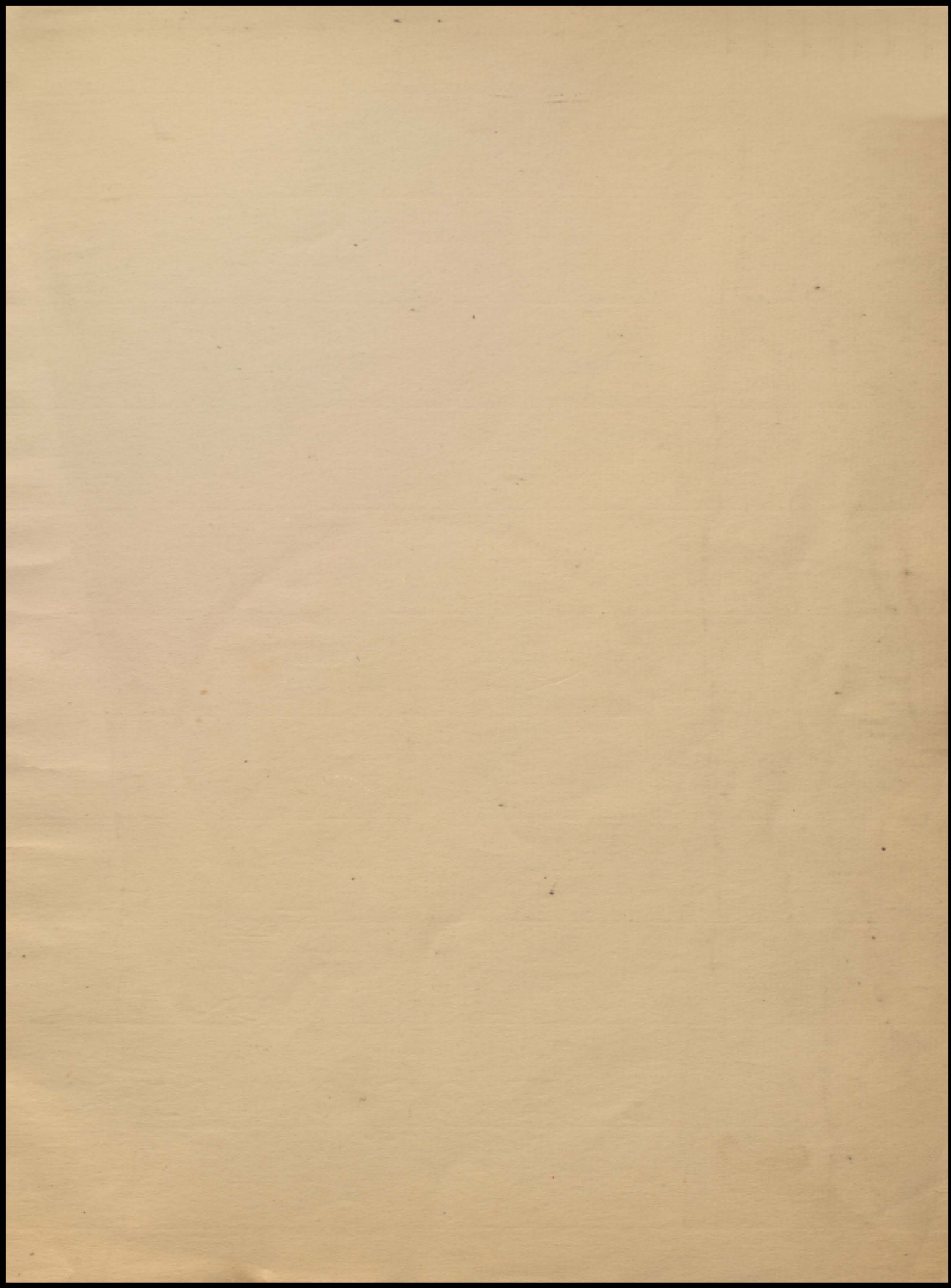


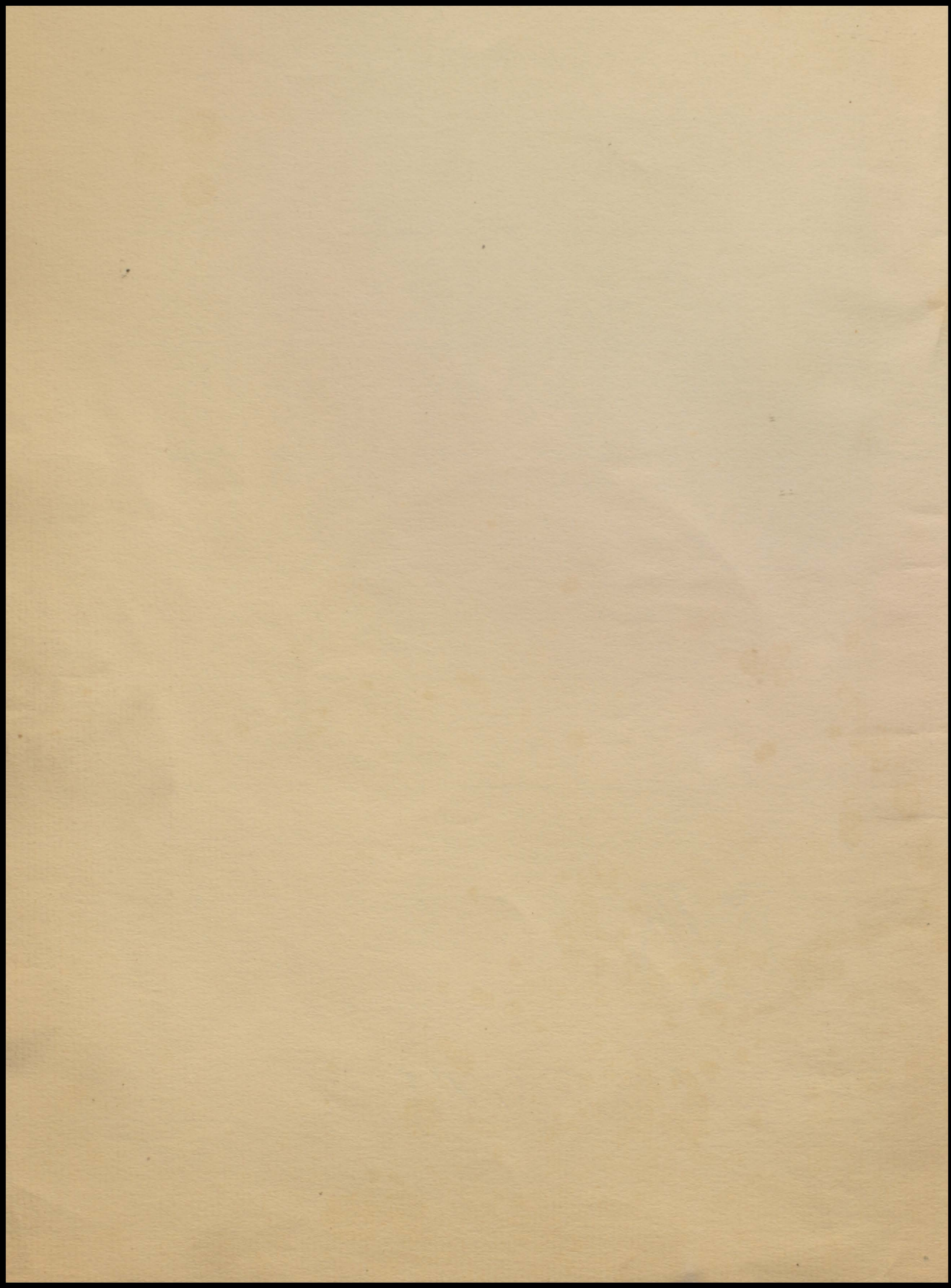


FAWCETT YEAR BOOK

CLASS OF 1927







FOREWORD

The class of 1927, greet you through this our Fawcett Year Book. We take pleasure in presenting to you our account of the aesthetic, academic, and social activities of the school, and of the great Art Ideals which dominate and inspire it.

DEDICATION

Our Year Book
Is loyally
Dedicated to
Marguerite Marquart,
Our Principal and Friend.

You lead—We follow;
You know—We learn;
You inspire—We work;
You understand—We appreciate.

CLASS OF 1927.



THE YEAR BOOK
PUBLISHED BY THE
GRADUATING CLASS
FAWCETT SCHOOL OF
INDUSTRIAL ARTS
NEWARK NEW JERSEY
NINETEEN HUNDRED
TWENTY SEVEN



The Honorable Thomas L. Raymond

The prophet of civic and cultural expansion. With far-seeing vision, Mayor Raymond now endeavors to establish an Art Center in Newark, which will lift our city to a unique and distinguished position of leadership.

THOMAS L. RAYMOND

Mayor of the City of Newark

Lucky indeed is the city that can boast a Mayor who is not only interested in its industrial development, but its cultural development as well.

If we did not know that Mayor Raymond was a man of vision and a man of letters we would have made the discovery after reading his address at the unveiling of the Newark Colleoni Statue.

"The soul of our city has been passed down to us a rather materialistic soul; civic pride has not found much room for growth in it. We have prided ourselves upon our industry, our labor, our commerce, our wealth, our material and temporal blessings.

"We need all this, we need our smoke stacks as emblems of our burning, vital life of energy and industry. We need to encourage the spirit of commerce and manufacture which has given us our title to greatness, but all this does not lessen our need of beauty and the finer things. There is no reason why we should not lighten up our profit-making industry with a richer and more spiritual view of life which shall throw a glow of beauty around all we do.

"How I long for the day when we shall have here schools of art, fully equipped, where our young lovers of the fine arts may have a start in sculpture or painting or music or the drama. These are the finer things of life which lift up the heart of a city and enrich its soul."

Excerpts from speech of Mayor Raymond given at dedication of the Colleoni Statue in Newark, during the two hundred and fiftieth celebration of the founding of Newark in Nineteen Sixteen.



J. Isabelle Sims, President of the Newark Board of Education

Under whose loyal and sympathetic leadership
have crystallized the plans for a beautiful new
building.

A VOTE OF THANKS

To the Board of Education

President, Miss J. Isabelle Sims

Mrs. Lydia S. Osborne

Frederick W. Ball

Joseph M. Byrne

Peter A. Cavicchia

Dr. Edgar A. Ill

Louis C. Schwartz

Thomas J. D. Smith

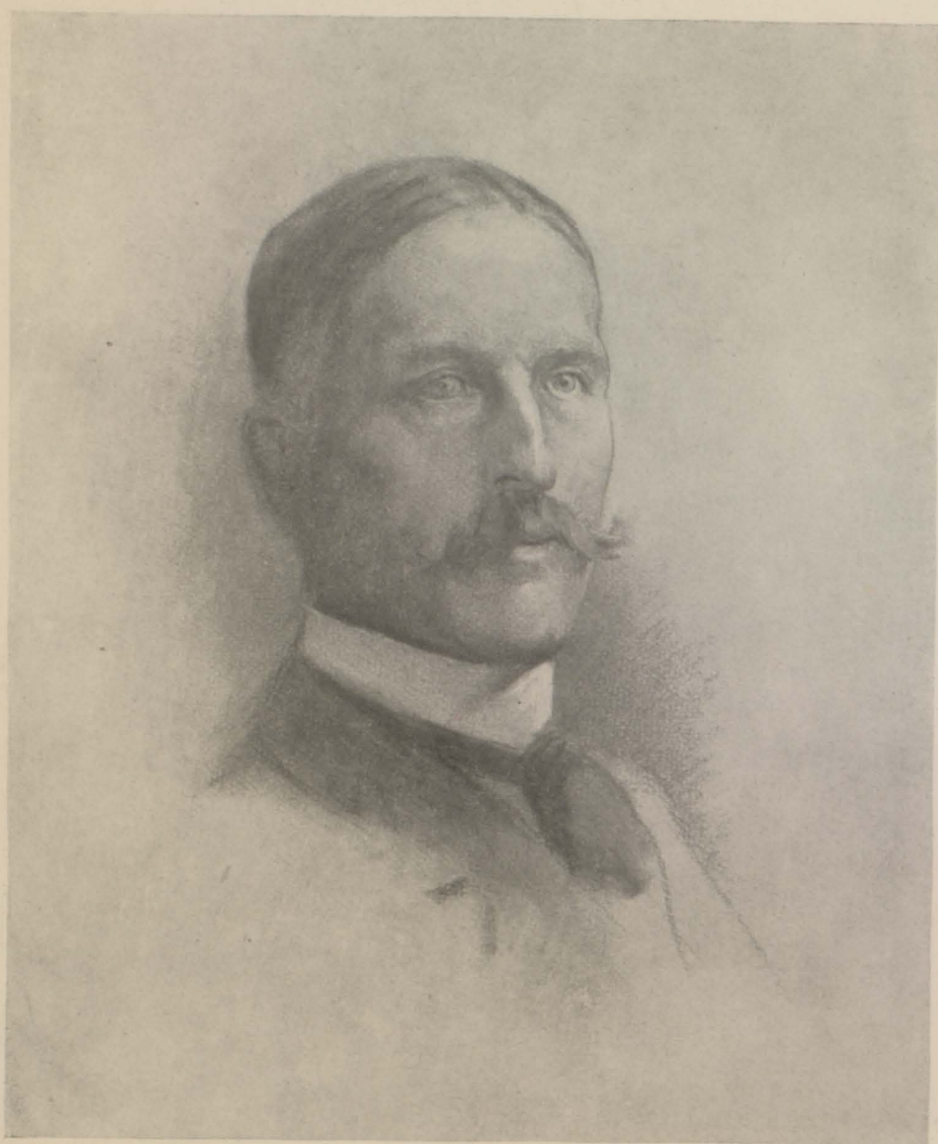
Henry Young

The Board of Education has acted! It has granted a munificent appropriation for a beautiful new building in which to install our beloved school. This new school will be unique among art schools throughout the country.

We realize that the Board members, acting in their capacities as representatives of the people, have shown great honor to us. They have manifested their great faith in us. They have shown the high valuation they set on the worth of our school.

In appreciation, therefore, we gratefully present this vote of thanks, in behalf of the present and future students of the Fawcett School of Industrial Arts.

The Class of Nineteen Twenty-Seven.



Fawcett's First Principal, Carl H. Rehmann

Principal, 1882 to 1906

CARL H. REHMANN



HE idea of this school was my father's. It came to him as a young man, just as he was starting out in his profession, after his return from abroad where he had studied architecture at the University of Zurich. Moreover, he kept up his interest in it all through his happy and successful years until his death.

It started as a free class with my father as volunteer instructor in the old Turn Hall. Then there were two classes in the old Commerce Street School, then more classes in the old Library Building on Market Street. After that a small building was rented, by the deserted canal on Washington Street. Now at length, twenty-one years after his death, the school is going to have a great building, marvelously situated on Washington Park between the Museum and the Library. It has been capable of attracting an enthusiastic principal and of gathering a faculty of talented men and women. Newark, in the meantime, has become a great industrial center, alive to the fact that no center can long hold its position in the world trade without great artists and designers, and without a knowledge of how to make things, as nature herself makes them, purposeful in the noblest and fullest meaning of that word.

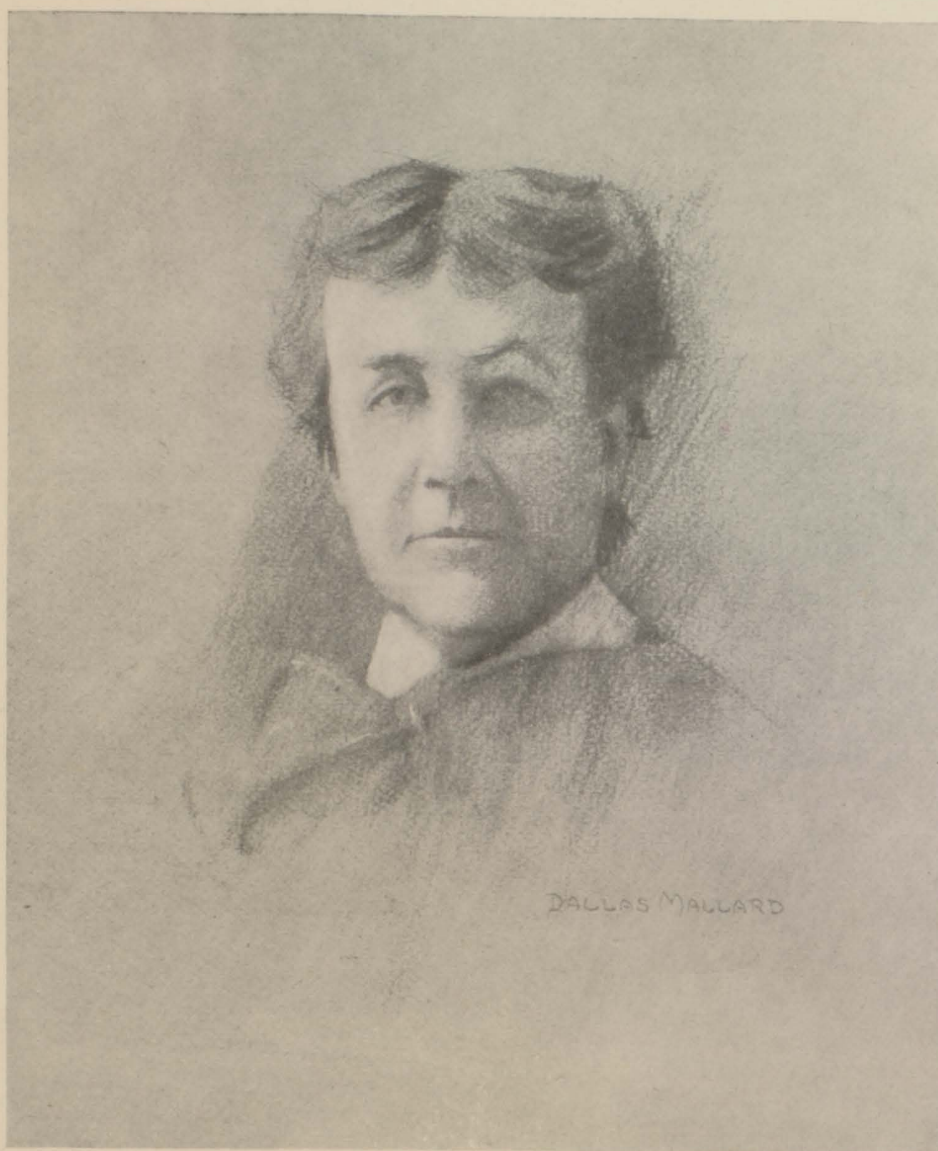
Newark was not then much interested in art and New York was not the great art center that it is now, but my father never lost his faith in the great future of the school.

I wish you could have known him as I did. He was a very fascinating companion. I wish you could have shared the fine imaginative atmosphere that he created in our home. He was a man of culture. He was a student of architecture, especially of the Italian Renaissance. He loved music and painting. He took an interest in sculpture and beautiful things. He loved to travel, especially in Italy and Greece. He used to visit the great industrial art schools abroad to study their theories of education. And he never lost his feeling nor his willingness to sacrifice his leisure for the young man or woman who after working all day is eager to spend the evenings in study.

He, the first principal of Fawcett School, would appreciate your wishing to have him represented in your Year Book. He would be touched by your thought of him. He deserves to be remembered, however, and to be honored. It was his spirit as a young man that created the school. His perseverance and steadfastness kept it through all its early years. He carried on, as so many fine men and women have carried on in all pioneer ventures, quietly and without thought of self or of reward, for the sake of a big idea, that only years after they are gone comes to its full fruition.

ANTOINETTE PERRETT.

March 5, 1927.



Sara A. Fawcett, Newark's First Art Supervisor

Supervisor in Newark Schools 1879 to 1899

SARA A. FAWCETT

Every city claims with pride a few great persons who surpass in character, worth, and attainment the majority of its citizens. Such was Miss Sara A. Fawcett, who from 1879 to November, 1899, directed the teaching of Art in the public schools of Newark. A woman of unusually strong personality and ability, she laid a firm and broad foundation for the art work of the city, which has grown to a place of first rank in the country.

Every one who came in contact with Miss Fawcett was impressed by her sterling qualities and will always remember her with veneration. As one of the first art supervisors, if not the very first in the United States, it was a fitting tribute that one of the first Public Drawing Schools in the country should bear her name, for both have brought great honor to Newark and have helped to make it the great city which it is today.

Mabel J. Chase,
Former Supervisor of Art in Newark Public Schools.

Bas-relief, executed by the children of the Saturday modelling class, to commemorate the closing of the Morris Canal, 1926. When reproduced in bronze, it is intended to place it in one of the high schools.



MARGUERITE MARQUART

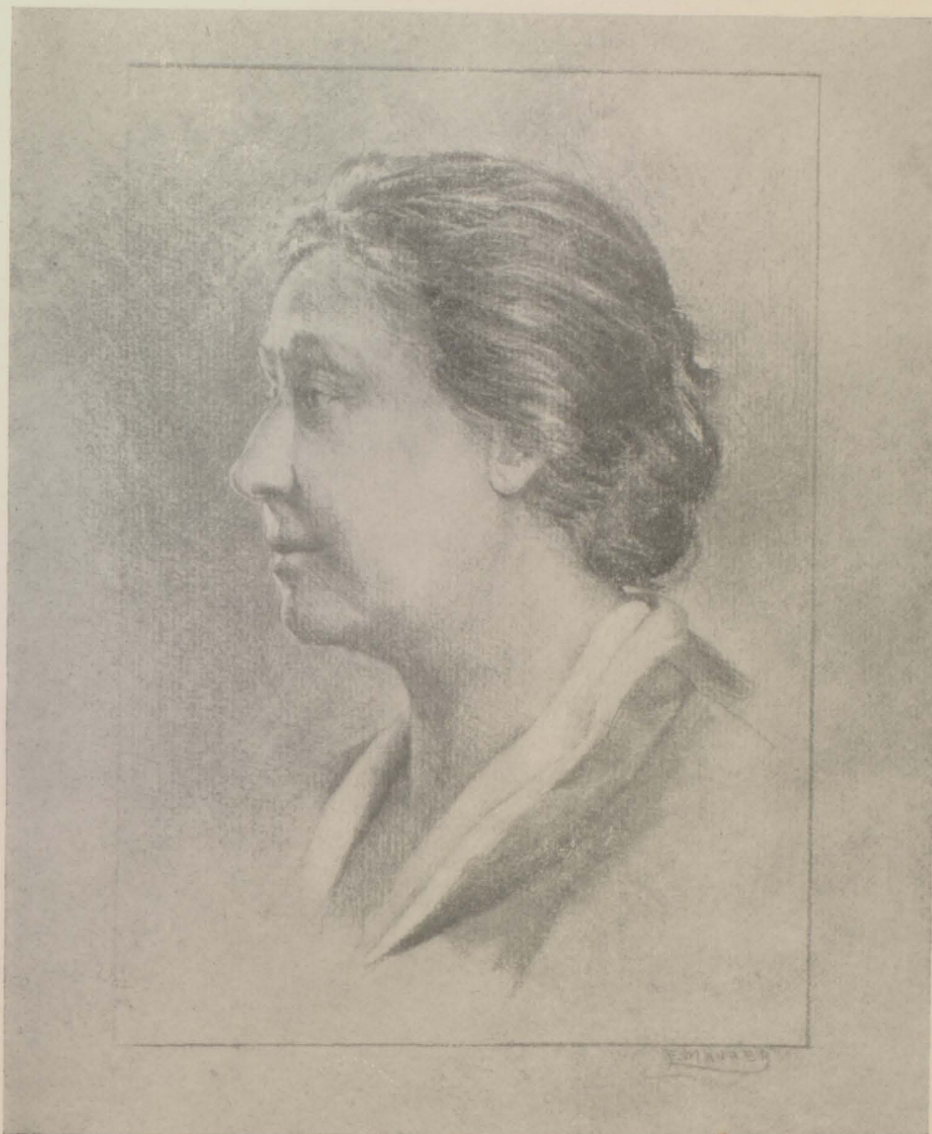
She Came - She Saw - She Conquered

SHE CAME—to us when we were in dire distress—when we were losing hope of ever attaining that long-standing hope of a new home—a new art center—a new school.

SHE SAW—our little building badly in need of redecoration; of new furnishings; of new equipment. She saw splendid teachers striving to keep alive the interest of students who were trying to succeed against serious handicaps.

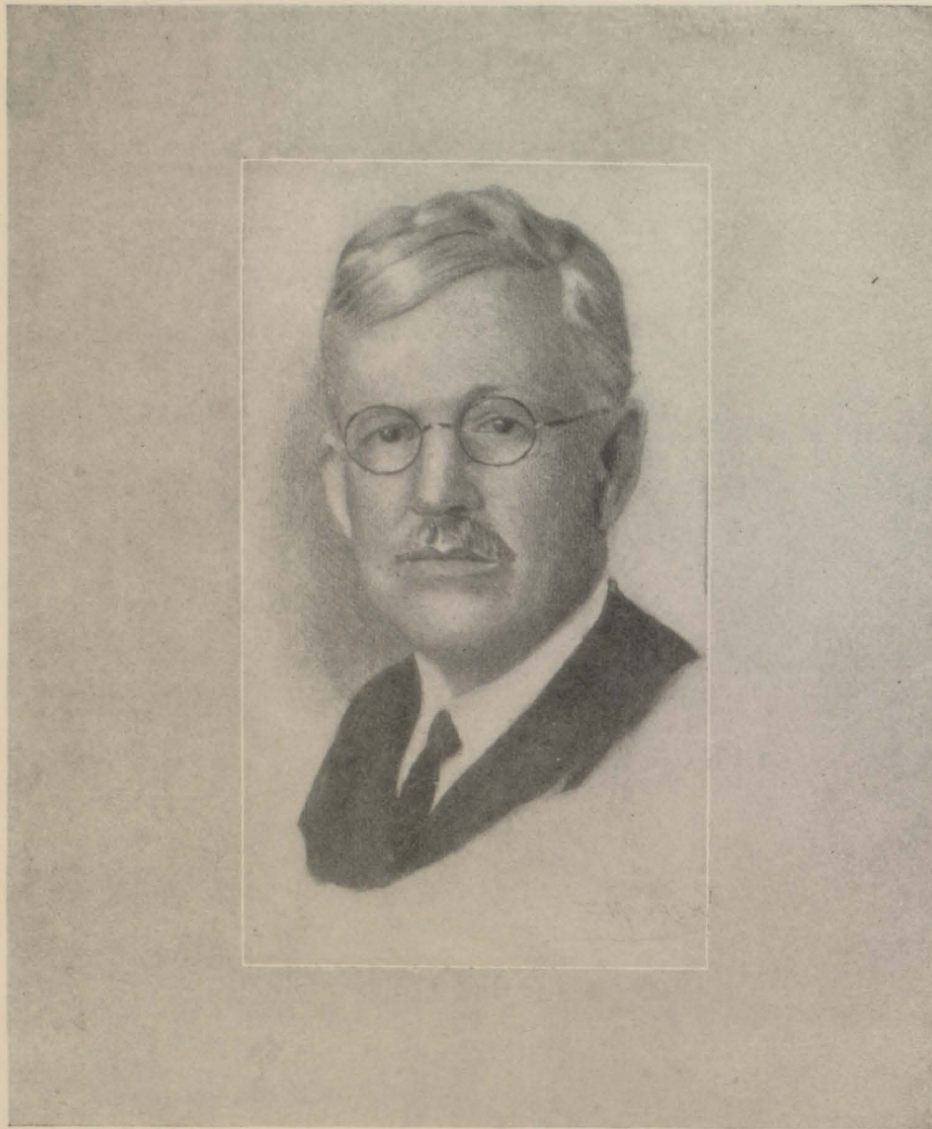
SHE CONQUERED—every silent foe. With her valiant efforts she soon created an atmosphere humming with activity; with her dynamic “I will win!” attitude she worked, until today new courses have been established. She added to our excellent staff the finest teachers she could command. Young students, middle-aged students and white-haired students are flocking to our re-awakened school—Newark is realizing our Renaissance. We doff our tams to our wonderful principal and fervently say:

“LONG LIVE OUR LEADER!”—D. D. G.



MARGUERITE MARQUART

Principal of the Fawcett School of Industrial Arts



Dr. David B. Corson, Superintendent of Newark Schools

"The overcrowded conditions at the school indicate that a new building is greatly needed. . . . Not one of the rooms meets the requirements of the type of work taught in the school. . . . The school is an important one, especially in view of its function in an industrial city. Recommended that a new building on a new site be provided."

Excerpts from the report of the Superintendent of Schools, David B. Corson, to the Board of Education, 1921-22.



Design Problem—Ceramics Class

A Group of Tiles for a Wall Panel

FACULTY



Some of our Evening School Instructors



Honor Students of the Saturday Morning Classes and their Instructors



Some of the Day School Faculty

OUR FACULTY

PSYCHOLOGISTS

They divine your thoughts,
They thwart your plans,
They see through you,
They feel ability
Although
It is not seen.

PHILOSOPHERS

They make the most of you,
They smile at your work,
And—
They even say
FAIR!
They tell you they see improvement,
They finally become resigned
To you—
Because
They know—
You're no good!

PHILANTHROPISTS

They sit down and work for you—
They give you a passing mark,

When your parents come
They present them with you,
A FINE STUDENT—
They spare you their time,
Their education,
Their energy,
Their lives;
They give you something all the time—
For nothing.
They are—
OUR FACULTY—
Untiring in their efforts—
Re-establishing hope,
Faithful always—
Achieving the impossible,
Cultivating your talent,
Unconsciously helping,
Leading you onward—
Teaching every minute,
Yielding not to their own interests—
Because of you—
For all these things—We thank you!!!

D. Gann.

THE FACULTY OF FAWCETT SCHOOL

MARGUERITE MARQUART, *Principal*

PHILIP M. WAGNER, *Secretary*

Emile Alexay
Walter C. Ames, Jr.
Helen Axford
John R. Barrett
W. Wallace Beisheim
Norman Brally
John F. Brandt
Howard V. Brown
Pearl P. Brown
Robert Castle
Marianita Chalfin
Gustave Cimiotti
Jay W. Connelly
Frank J. Davey
Alfonso Del Guercio
Jerome P. DeWitt
Byron G. Dreifoos

Harvey L. Fassett
Hilda Feldman
George E. Fiedler
Ernest H. Fougner
Michael Geiger
Gertrude M. Goehring
Elizabeth H. Greene
Bernard Gussow
Genevieve Hamlin
E. Grace Hanks
Joseph S. Harris
William F. Hingel
Archibald Hunter
Vincent Iannelli
M. Grace Johnston
Mildred Kaiser

Gertrude King
Edward P. Kirsch
Alwin J. Kleinfeldt
Charles E. Krahmer
Charles J. Lauter
Louis Ledonne
Moritz Loeffler ✓
Emily MacEwan
Maude Mason
Jean T. Mitchell
Alice Morse
Katherine M. McGrath
Mayetta Newman
Henry W. Ober
Seumas O'Brien
James V. Prior
Edith Saxon

Carl Schleusing
Daniel H. Seaman
Alfaretta D. Shirley
Robert B. Shirley
Owen Smith
Joseph Streeter
Franklin Strong
Victor H. Strombach
Clara Stroud
Ida W. Stroud
Ruth Taylor
George F. Townley
Margaret Webster
Frederick P. West
Charles J. Weyand
Robert C. Ziessler

CERAMICS

The word Ceramics is derived from the Greek word "Keramos" meaning "burned stuff" and includes everything made from fusible clay and hardened by heat—such as pottery, porcelain and glass.

The art of Ceramics is the oldest of the arts and furnishes our most ancient historic record—being the outgrowth of a necessity for receptacles for food, drink, and cooking.

The particular phase of this art in which the Fawcett School is interested is the turning and building of pottery forms and overglaze decoration.

The study of design and the application of art principles to the production of such objects of everyday use is invaluable to the art student.

Our greatest inspiration is derived from the study of Museum collections—especially the Persian and Chinese potteries. Our ideal is to create and decorate forms beautiful in proportion, line, design and color, which express individuality of thought.

Such study we feel will be of especial value in the State of New Jersey, the home of the pottery industry.

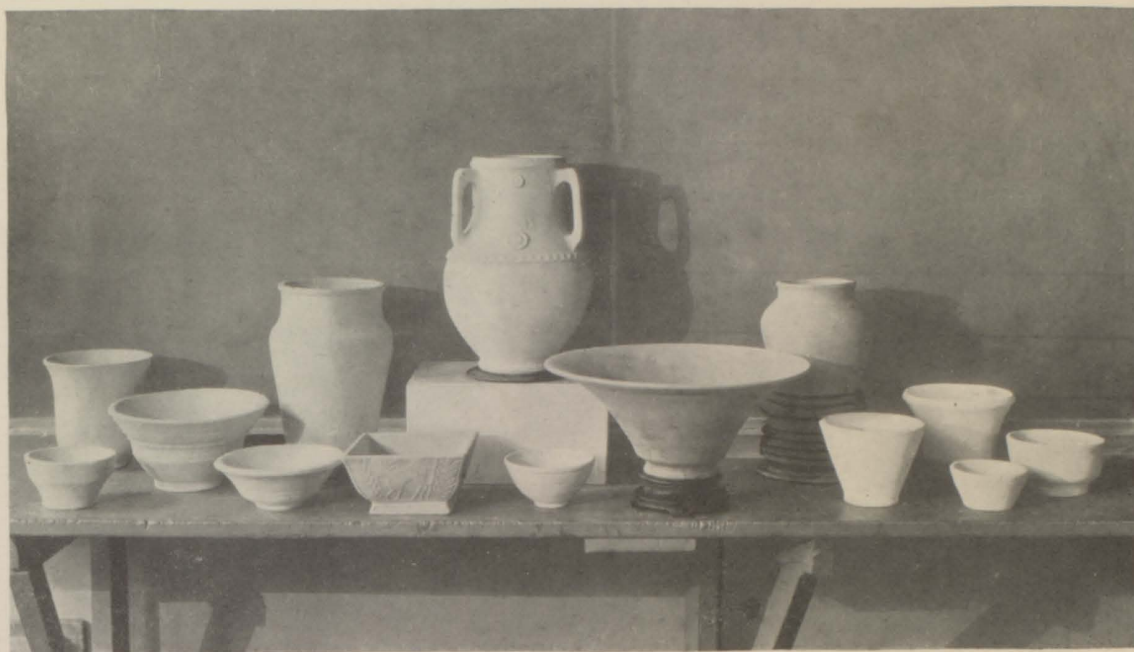
Maud Mason, Instructor.

Excerpts from a communication to Newark Evening News in March, 1927, by
JOHN COTTON DANA

"For more than a quarter of a century your one public school of drawing and design, the one school that has served to search out those talents of our young people that, being caught and trained, do much to make more attractive and more easily marketed the products of our hundreds of shops and factories, has been housed in narrow and unpleasing quarters, in every way inadequate. These facts, as any careful observer will admit, have checked the school's development and have prevented it from gaining that attention and approval of the general public which were justly its due, even as long ago as when Carl F. Rehmann gave to it, without reward, his time, energy and talent. At least it has promise of a home that shall present to Newark the work it has long done and is now doing as that work deserves to be presented.

"A city, like an individual, grows in grace by virtue of its manner of clothing, adorning and conducting itself, not by virtue of its wealth. Newark is overshadowed by its neighbor, the world's greatest and richest city. So much is it shadowed by the overmastering aggregation next door that it thinks largely in terms of New York and not in terms of Newark. It long had the habit of asking itself, 'Why try to make here on the Passaic a real city, a place with a soul, a friendly spot in which each citizen can take pleasure and of which it may be justly proud?'

"No city in the country can profit more than can Newark from that quiet, indefinable and subtle growth of consciousness of city betterment that may be called 'growth in grace.'"



Pottery Forms Made by Students—Day Class in Ceramics



Overglaze Decoration of Tableware—Day and Evening Classes

MODELLING



Day student modelling from life



Evening school architectural modelling problem



Animals modelled in Saturday classes of children

Figures modelled from life by day students

A BUST OF BEETHOVEN

I SAT there on my high stool, and gazed—with wide-opened eyes at the bust of Beethoven. It was turned a little away from the window, but the rays of the dying afternoon sunlight fell clearly on the profile. There it was—the beauty of that noble high forehead—the strength of the closely knit eyebrows—the wan and weary lines of the sunken furrowed cheeks—the delicacy of the drooping lips, the firm set of the chin, and the everlasting unconscious youth which permeated the whole—still, although there was supreme agony in every part of the face, a strange beauty shone through—a beauty showing supremacy over physical pain—and mental anguish, over many disappointments and disillusion. I was almost moved to tears for Beethoven, the master of music, who was so misunderstood by the court, by his friends, by the ladies, but who was so full of human kindness that he could easily be won over to sympathize with his fellow-man's thoughts through his sensitiveness as an artist and his generosity as a man. And as I gazed, the sun began to disappear and the shadows gathered more thickly about the head of Beethoven, and seemed to say—"I suffer—but such is my fate!" Through art a great spirit has been made real. May the splendid work of Seumas O'Brien inspire us to greater artistic accomplishment.

WE THANK MR. KRESGE

It is the eve of our graduation, after which we shall face the world at large and endeavor to show our worth; when the world shall say to each one of us, "Just what can you do?" Mr. Kresge has given us just that kind of opportunity during the year, in offering prizes for posters and modelling for real advertising purposes. These live problems have inspired our students mightily.

✓ A few months ago, Mr. Kresge presented to the city one of the finest and largest architectural masterpieces in Newark, in the form of Kresge Department Store. We feel complimented at his interest in our work.

We hope to find in future years other philanthropists who will appreciate our ability as well as he.

We take this opportunity of thanking Mr. Kresge for his generous patronage.

Gladys Black.

The great architect, Mr. Ralph Cram, said, "Architectural schools should also teach all the Arts and Crafts, and the Allied Arts, thus placing them at the service of constructural design." He claims the resulting course would be a well-rounded and essentially professional one. This and other telling points were stressed in his very brilliant lecture given under the auspices of the Newark Art Club in the Newark Museum. Fawcett students were given the privilege of attending this lecture. A large group, many of them from the Architectural Department, attended, thus proving their intense interest in all things "Art-full".

THE MAN WHO HEARD THE BLACKBIRD*

A Folk Story



FELIM of the woods was both solitary and silent, and for all that was known about him, he might have been the wisest or the most foolish of men. Never a word was he known to waste in talk, as though he was saving all his thoughts for some reason or no reason at all—and as he had no faults, his friend Duric of the Bogs, who had as much curiosity as a cat and just as much patience, tried to find out if he had any virtues.

Felim lived on the ridge of a hill in a house that was neither large nor small, but it had one door, four windows and a spacious hearth and that's plenty for anyone who knows the difference between too much and enough. There were no pictures on the walls, or distractions of any kind, because when you looked through the four windows you saw pictures greater than man ever painted and every day they changed, so that you never grew tired of looking at them.

Now Duric loved Felim and the house as well and whenever he felt lonesome, and that was often, he used to call on his friend and through the dint of diligence he learned just enough to make him wish he could learn more. Felim, he discovered, not only knew the birds of the forest by their color, but by their songs as well. But there was one bird that he could only see and this was the bird of all birds that he wanted to hear. As far as Felim knew, no one ever had heard this songster. The name of the bird was Felim's secret and to find out the bird's name was the task that Duric set out to accomplish. Effort after effort was made by Duric to wring the secret from Felim and he was about to give up in despair, when it occurred to him that while there's life there's hope and he so old that he not only forgot his own age, but the age of Felim as well. So after a great stretch of years, he made another journey to the house on the hill, full of recent news and expectancy and found Felim seated by the hearth where faggots blazed and tried to engage him in conversation. "Patriac, the shepherd saint who banished the snakes, is dead," said Duric. But Felim did not speak or show sign of joy or sorrow.

"Oilean-Ur was discovered by a navigator out of Genoa," said Duric. Felim kept gazing into the fire.

"There was an unheard of upheaval and great slaughterings in the western world. Monarchs fell from their thrones and nations were torn asunder," said Duric, rising like a man full of knowledge. Felim did not budge or move his lips. Duric walked towards the door, swung on his heel and said, "Felim of the woods," said he, "the man who heard the blackbird was killed in the unholy war." Felim gazed in amazement at Duric for a moment, then dropped his head like one who could never speak again.

*Frances Ledwidge, the Irish poet who was killed in the world war.

"Oilean-Ur" means America.

Patriac is the old way of spelling St. Patrick.

Seumas O'Brien.

COSTUME DESIGN

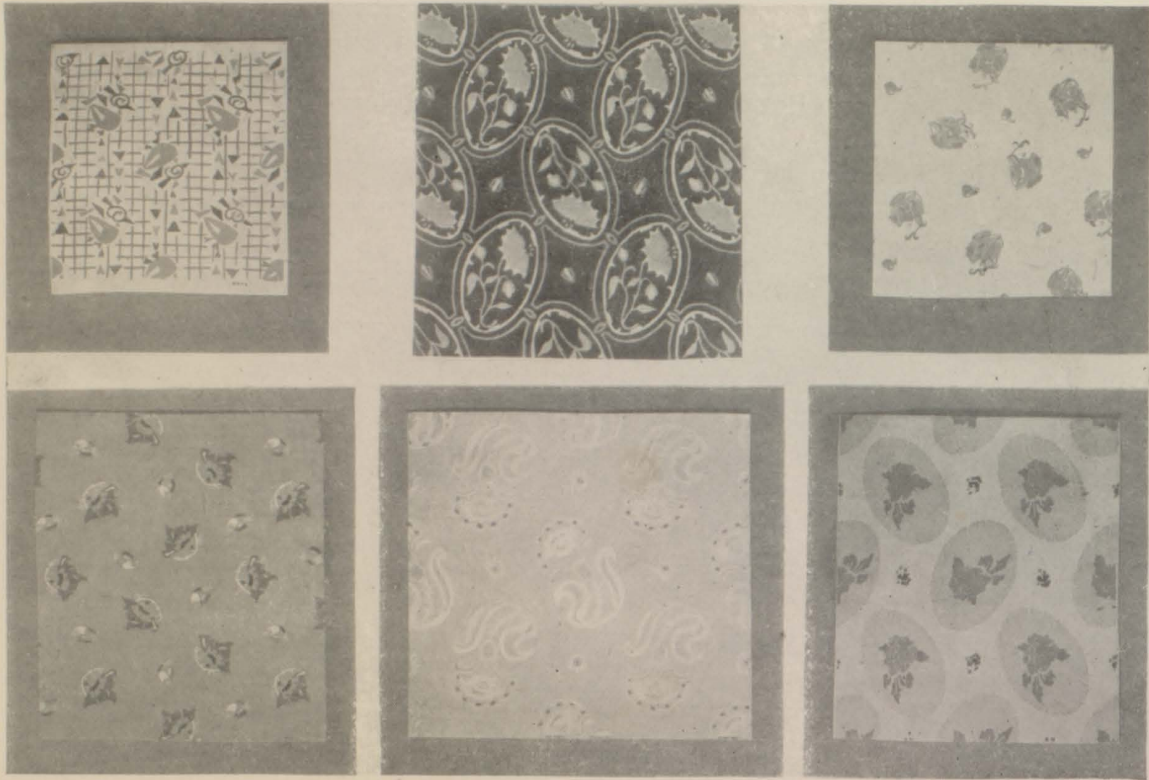


"Vanity, vanity, all is vanity." What a furore that saying has always created! But today we freely assert that the woman who is well-dressed has a right to be vain. She must have taste and discrimination, combined with an expert knowledge of color and design.

The costume of today demands a highly-developed, selective ability. Materials, colors, and accessories must be so combined as to create a perfect ensemble. A knowledge of color and design as applied to dress should be acquired by every woman as a highly important part of her education.

In line of professional costuming, the ability to portray an idea is of the greatest aid in working out a design. Sketching, rendering in color, and working in various mediums are a part of the training of the well-equipped professional dress-creator.

TEXTILES



Textile Design in preparation for commercial work

FAWCETT BATIKS

When Batiks hang upon the wall
 And Dick, the sheik, doth shine his nail,
 And Hilda lingers in the hall,
 And wax comes hardened white in pail;
 When brush is dipt and silk is spread,
 Then sprightly boils the hot bees-wax
 DeWitt!
 From whom! A warning note!
 While Mrs. Brown doth stir the pot.

When all about the smoke doth blow,
 And coughing drowns Pop Davey's saw,
 And tears that flowing downward go,
 And Marian's nose looks red and raw;
 When dye be mixed and in the bowl—
 Then blighting rings the fire-drill bell,
 Ding it!
 Dang it! A tragic note!
 For Tailor then doth spill the pot!

E. L. Martin (After Bill Shakespeare's "Winter")

THE TRIUMVIRATE

Design (exulting): I am everywhere! I live in everything! The tiny corner, the great spaces. I rule the Universe!

Color (unperturbed): Yes, but I rule you.

Design: Away, away!

Color: I would, but cannot.

Design: Then I will go.

Color: No use, I would only follow.

Design: You shadow me, you dominate me, you try to destroy me, but I will escape.

Color: You cannot escape. Without me, you cannot be. When I go, your existence is done.

Design: No, it cannot be so!

Color: It is so! It is the truth!

(Enter Beauty—distracted, wan).

Beauty: Why will you renew this futile dispute? The great laws of the Universe will prevail.

Color and Design: But we are parts of the Universe!

Beauty: As such, you must obey its laws. O stupid ones! Be calm and hear me! Without Color, Design cannot be. How to show your beauties, your lovely forms, if light gleams not forth? When it fades, you, too, grow dim; when color is gone you, too, have vanished.

Live in peace and harmony, otherwise you kill me. As you love me, control your selfish whims. Then we three will rule supreme.

Esther L. Martin.

MILLINERY

The hat of today, although it appears to be simple, is really an extremely subtle combination of color, line and form. To build an attractive hat is an achievement. There are many necessary details to be mastered, but this foundation must be rounded out and enriched with a knowledge of the principles of color and design. The success of the millinery expert is measured by her skill in combining manual dexterity with artistic inspiration.

M. H. Cervenak.

✓ Throughout the world there is a hunger for art, a desire within every human being to bring art into closer relationship with life, thus making more complete our appreciation of all that is beautiful.

The desire for art in its relationship to the home is creating a great demand for arts and crafts classes. There the student works out his art interests in objects which have beauty and utility. Through his efforts to enrich his home with beauty, he enriches his own life, thus winning the artist's greatest reward.

Nona Owens Campen, of the Arts and Crafts Class.

THE SPIRIT SPEAKS

Fools! Fools! Fools!
They call me a spirit
And think
That I am a listless thing!
Weak,
And lurking in dark, musty corners,
And hiding under creaking, cracking,
Groaning stools.
Fools!
They smile with faint amusement
At the thought
That I, too, may have a gleam of ambition.
A song of hope—
A dream of expansion—
Of growth—
Of life—life—life!
Fools they are—
But—
They are beginning to see
That at the touch of the master hand
I have awakened;
That I spread my airy, pastel-tinted,
Glinting wings;
That I soar over the fields
And the snow-covered hill tops,
And—I bring back
Renewed activity
And the love for the Beautiful—
And the magic of the golden sunlight.
That—I bring with me
The song of every lark,
The fragrant breath of every blossom,
The whispering secrets of every
Passing windlet,
I am Inspiration!
Fools!
With bewilderment in their wide-opened eyes
They watch my growth,
They feel my expansion is bringing the notice
Of the surrounding world.
The upheaval is started,
And—
They are afraid of me because
I am growing—
Until with my added strength
I shall command the interest of
The whole world!
I shall absorb all the beauty of
Nature.
I shall study all the secrets of the
Universe.
I live—I live
For
I am the spirit of the
FAWCETT SCHOOL! D. D. G.

W H Y ?

Why Design?

LILLIAN MILLER

In design we are taught the rudiments of composition, rhythm and symmetry. In fact the basis of all good work is "Design."

What the Museum Means to the School.

PAULINE SWEENEY

We go to the Museum for inspiration, to study the works of others and to do research work. Fawcett pupils are most fortunate in having such a splendid cooperation with the Newark Museum, for the officials are ever ready and willing to help the students in any possible way.

Why a Beautiful Newark?

JEAN MORRIS

A city creating a beautiful atmosphere for the life of its people is usually one which occupies a constructive place in the history of the world. Newark, to realize the ambition of its founders, must be beautiful not only in its parks and public buildings, but in every phase of its being. We art students are trying, in our little way, to make our city still more beautiful.

We Thank the Newark Art Club.

ELSIE KULL

Due to the benevolence of the Newark Art Club the students of our school have been able to attend excellent lectures given by renowned artists at a minimum cost. The Club has also furnished enthusiasm in the Poster classes by a tempting offer for a suitable poster for each lecture.

Why Poster?

LYMAN CONGER

To tell the wide world what it's all about. That's the poster idea. Poster is the two-fold job. It earns one person his bread and sells the other fellow's goods. It is the one means of joining the public and the merchant.

Why Interior Decoration?

MARIE KISLING

We study interior decoration to learn the application of the principles of form and color, to the problems of making our homes more attractive.

Why Portrait?

GEORGE FOY

Why a portrait? To please our friends? To satisfy our vanity? To hand down to posterity the beaming likeness of ourselves? Perhaps to keep the proverbial wolf from an artist's door. Ask me another.

Why Attend Exhibits?

MARY RYAN

To give us a better appreciation of the fine arts. To give us a better idea of design. To keep us in touch with the rest of the world of arts. To broaden our own viewpoints.

Why Study Figure?

FREDERICK MAURER

What is so beautiful as the human figure? We who are ever striving for perfection must study God's masterpiece if we want to know anything about art.

The Exhibition of the Museum.

MARIE CUOZZO

The Museum is indispensable to the art student because the masterpieces of the world's great artists are to be found there. This year at the Newark Museum we had an architectural, water color, poster and rug exhibition which greatly helped to develop our knowledge of commercial art.

Why Study Landscape?

LYMAN CONGER

Why do we study landscape? To give one a glimpse of nature's vastness and to reproduce on canvas her fleeting moods.

*Why Have
We a
Fourth
Year?*

DOROTHY GANN

To satisfy the urgent desires of an enthusiastic three-year day class, to further their knowledge of landscape, of poster, of costume or of interior decoration, to give the eligible students a teacher's training course, is indeed reason enough for a fourth year.

*Why
Study
Fine Arts?*

CLAIRE WEYAND

We study the Fine Arts so that we can understand and appreciate painting, sculpture and architecture and that we, too, may become artists and contribute to the world of beauty.

*Why Study
Modelling?*

ARPAD STANEK

We study modelling so that we can fashion with our fingers the designs we would like to execute in wood, marble or bronze.

*We
Thank the
Library.*

SARAH LORD

We take this means of thanking once more the Newark Public Library for throwing its doors open to our students at all times. We would also like to thank the librarians for the help they have always rendered us.

*We
Thank
Newark.*

MARION OSTERMANN

We thank citizens of Newark for coming so ably to our assistance when we asked for their help in making this year book a success by giving us their ads.

*Why the
"Ye Paint
Pot"?*

LAURETTE WISSERT

We day students have instituted the production of the yearly magazine called "Ye Paint Pot". All the articles, all the designs used were executed by the students.

*Why the
After School
Life Class?*

JEAN LAUER

We have after school classes so that the enthusiastic students may have a chance of continuing their study of the nude.

✓ *Why Call It Arts
and Crafts?*

NONA OWENS CAMPEN

Because articles combining both a practical and decorative value are made in the arts and crafts classes.

*Why the
Quick
Sketch?*

R. JONA

The artist catches an illusive effect. He records an action with a few lines. Later on in his studio he dreams, daubs and develops his idea.

*Why
Study
Antique?*

FRED W. DREBER

Because it is the finest art of all time. All fundamental principles are found in these works of the old masters. Every conscientious student should study the antique.

*Hats
and Why?*

EMILY NALCO

Hats on! That's where they belong. They must be comfortable, in style, and suit the personality of the wearer.

*The Art
of Dieing?*

RALPH KOEGEL

To die or not to die. Be a die cutter if you are neat, patient, artistically inclined and keen of eye and mind. And if you want to.

*Why
Saturday
Classes?*

E. L. MARTIN

Night students become like owls prowling out after the sun has set, so now they are given an opportunity to enjoy working in daylight.

*America's
Contribution
to Art.*

The Set-back Law will bring forth from designers a new style of Architecture; a real contribution from America to Art.

*Why Geometric
Jewelry?*

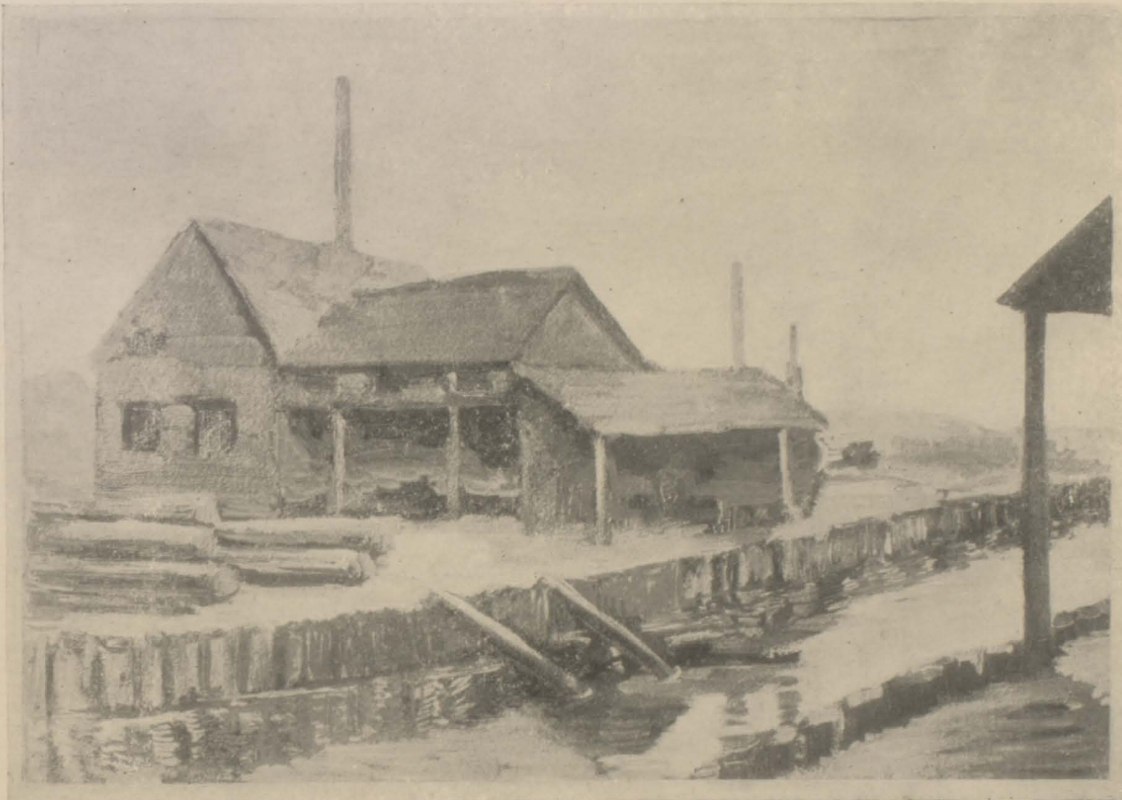
EDITH GUSTAFSON

The geometric patterns, originated by the Greeks, have never been surpassed because they tend toward simplicity in which we find the greatest beauty.

LANDSCAPE



Decorative Landscape Wall Panel—Tempera Paint



Old Mill—Oil Painting

Lyman Conger

DECORATIVE FIGURE AND FIGURE



Decorative Oil from Costume Model in Oil



Decorative Tempera from Life



The introduction of life drawing from the nude has added much interest to the allied subjects this year

WINDS OF THE WEST

Out of the west
The cold winds blow,
And there is no rest
Wherever you go.

Down in the valley
Or up the hill,
Wherever you sally
Nothing is still.

White swans are riding
Over the waves,
Curlews are hiding
In dark ocean caves.

Swift ships are sailing
In from the sea,
The banshee is wailing
Alone by the lea.

Pull the blinds yonder,
Close the door tight,
Let no one wander
From this house tonight.

Turf for the fire,
A pipe and a chair,
I'll smoke 'till I tire
And conquer all fear.

Out of the west
The cold winds blow,
And there is no rest
Wherever you go.

Seumas O'Brien.

FAWCETT SCHOOL FRATERNITY

Back in the early part of 1921 there were nine students who conceived the idea of an association for the advancement of the interests of the student body and the welfare of the Fawcett School of Industrial Arts. A constitution was drafted and adopted at their first meeting, which was held March 16, 1921. At this meeting, which was attended by our former beloved principal, the late Hugo B. Froehlich, the first officers were elected as follows: President, William J. Roth; Vice-President, William L. Heuser; Secretary, Vincent J. Wassell; Treasurer, Thomas Waldron. Other charter members besides these officers were Hugo B. Froehlich, Peter J. Vasselli, Edward Lewandoski, Nicholas Gervase, Joseph Beers and Michael Drogitch. It was decided at this meeting that the association would be known as "The Fawcett School Fraternity" and so came into being.

As time went on other students were received into the Fraternity and on Friday, November 4, 1921, the Fraternity held their first dance in the auditorium of the Girls' Vocational School, at which refreshments were served. This dance was held chiefly to promote good fellowship among the students and also to invite other students to join the Fraternity. This marked the beginning of recognition of the Fraternity by the student body as well as the faculty as an outstanding factor in the school. These dances and other activities have continued throughout the years, always bringing further success to the Fraternity, and an ever increasing membership, which is now nearing the 350 mark. These activities have gradually attracted interest throughout the school, where the student body and faculty alike look forward to receptions, particularly the famous Masque Ball, which is now an annual affair.

Starting with a small group, full of determination, overcoming many misgivings, it has steadily grown and grown until it has developed into the successful and still expanding organization. May it be with a guiding hand that will lead future students of the Fawcett School of Industrial Arts to a higher and brighter life of success, and as the years roll by, may it be an everlasting memory, cherished by all those who share in its Fame and Glory.

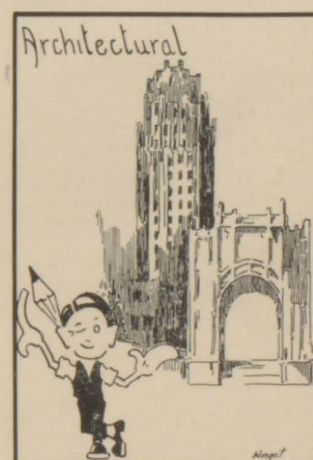
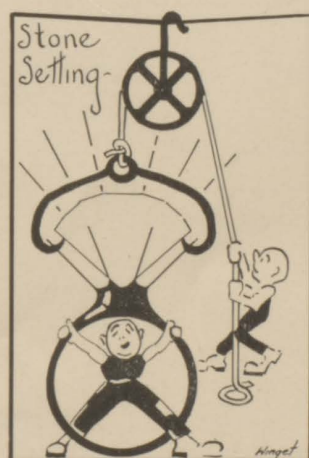
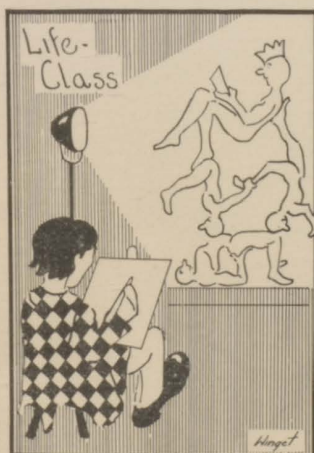
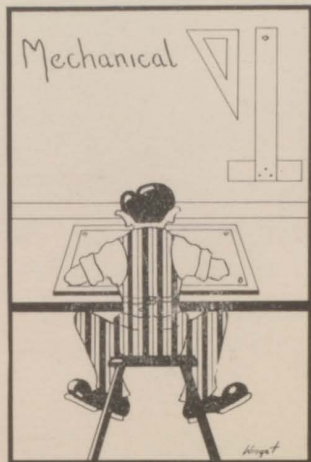
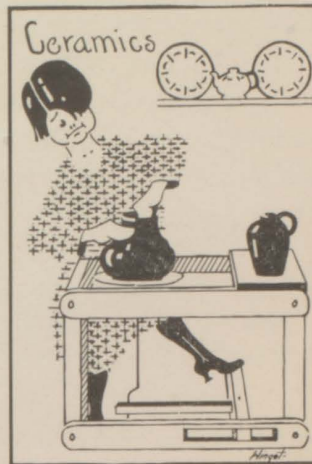
Fraternity colors, jade green and white, and Fraternity pins have been adopted and a fast growing monthly news leaflet, "The Fraternity News" has been inaugurated, which has reached a monthly circulation of over 800 copies.

With the steadfast backing of our worthy principal, Miss Marguerite Marquart, and all other faculty members, our Fraternity creates a general feeling of good fellowship among students and instructors.

LONG LIFE and PROSPERITY be yours, Fawcett School Fraternity.

Fred Ruppert, President.

CARTOONS



MECHANICAL CLASS



HE modern mechanic must have a highly specialized knowledge. It must comprise not only practical and manual ability, but technical and theoretical accuracy. Besides the basic fundamentals which underlie the study of mechanics, there are many allied subjects, a knowledge of which enables the trained man to take a commanding rank in his chosen field.

In these days of concrete and steel construction, strength of materials is of vital importance. Factors of safety must be figured by the mechanic with mathematical precision and an accurate knowledge of the effects of specific conditions.

When a rigorous training in higher mathematics and a comprehensive grasp of all mechanical problems have been acquired, the graduate steps out to find his position in the world, with the sound understanding and eager enthusiasm that come with the power of knowledge.

MECHANICAL DRAWING



MECHANICAL Drawing is the method by which the engineer conveys his ideas to the builder of machinery. It is the design which the pattern-maker and the mechanic must use. As far as possible all planning and experimentation are done on the drawing before the model is made. It must be executed with accuracy since measurements as fine as hundredths of an inch must be shown on it.

The draftsman, having drawn the preliminary plans from a model, has them approved. He then proceeds to work up a set of tracings from which a final set of blue prints is obtained. These prints are then given to the pattern-maker, who proceeds to make the model from them. Then the pattern is inspected and the engineer makes the necessary improvements on the tracing. Often the machined piece conveys new ideas to the engineer, who will have it redesigned. Frequently the new model is changed considerably from the original model. Sometimes the pattern is right according to the blue print, but the engineer who checks it finds an error due to some fault in tracing. To recheck a drawing in many instances means a saving of large sums of money to the producer.

From this we see that the student must be, above all, accurate if he wishes to be a success in this field.

Charles T. Brennan.

OFFICERS OF THE CLASS OF 1927

GEORGE L. FOY.....*President*
 FRED RUPPERT.....*Vice-President*
 ALMA D. ELLISON.....*Secretary*
 ELSIE HARDY.....*Treasurer*
 PEARL BROWN }
 PHILIP M. WAGNER } *Faculty Advisers*
 MARGUERITE MARQUART }

Treasurers of Graduating Classes
 ETHEL BARTLEMAN.....*Interior Decoration*
 HUBERT E. LONG.....*General Art*
 EMIL MAYZEL.....*Architectural*
 CHARLES T. BRENNAN.....*Mechanical*
 GEORGE L. FOY.....*Day Class*
 GRACE FRAGASSO.....*Costume Design*

Picture Committee
 FLORENCE KENLAN, Chairman
 Margaret Marshall
 Marion Wirth

Gift Committee
 ARTHUR SIEGAL, Chairman
 Emil Mayzel
 Vincent Miller

Rings and Pins Committee
 FRANK WHITE, Chairman
 Arthur Siegal Vincent Miller
 Emil Mayzel Howard Lee

Banquet Committee
 WILLIAM YUENGEL, Chairman
 Arthur Siegal Fred Kaelber
 Emil Mayzel Theodore Jurik

YEAR BOOK STAFF CLASS OF 1927

Editor-in-Chief.....ESTHER L. MARTIN
Associate Editor.....D. DOROTHY GANN
Faculty Adviser.....MARGUERITE MARQUART

Associate Editors
 Marie H. Cervenak Henry Hohman
 Ethel Bartleman Stephen Sisko
 Charles T. Brennan Vincent Miller

Business Staff Harriet Falter Regina Manion Stanley Winget

Adviser.....PHILIP M. WAGNER

The portraits in this book were done by Dallas Mallard and Frederick Maurer, students in the day portrait class.

In appreciation of their generous help, we wish to thank our class advisers and all those who so kindly assisted us in making our Year Book.



ESTHER L. MARTIN
"Stel"
 Costume Design
 "We weep to see
 You haste away so
 soon."
 Modern and research
 costume designer.
 Editor-in-chief
 of the Year Book

GEORGE L. FOY
"Eddie"
 Poster
 "Oft have we seen
 him—
 Brushing with hasty
 steps away."
 He "takes the prize"
 for taking prizes!
 President
 Class of 1927





FRED RUPPERT
"Rupp"
Architectural
President of Fawcett
Fraternity and class
Vice-President. Keeps
"Rupp" on the go.



D. DOROTHY GANN
"Dot"
Poster
"And the wonder grew,
That one small head
could carry all she
knew."
Assistant Editor,
Year-book.
She charms us with
her poetic talents as
well as with her artis-
tic ability.

ALMA ELLISON "Al"
"Alma is dark, he is
fair;
She admires his head
of hair."
Advertising



STANLEY WINGET
"Stan."
"Staunch, True and
Neat."
Artist and Sculptor



ELSIE HARDY "Elsie"
"She's always gener-
ous and kind,
Another like her hard
to find."
Millinery



REGINA MANION
"Gigi"
Design
"The voice with a
smile—
Winning ads all the
while."

FRANK WHITE
"General"
Mechanical
I shall not rest until
I am a modern "Don
Juan."
Civil engineer



FLORENCE KENLAN
"Flo"
Costume Design
"But, Oh, What Art
can teach!"
Theatrical designer
"Kenlan's Kute
Kostumes."



ARTHUR SIEGEL "Art"

Architectural

Chairman of the Gift
Committee and Asso-
ciated Editor.

"And always willing
to help when he is
asked."



WILLIAM YUENGAL
"Eats"

Architectural

Chairman of Re-
freshments.

Known as "Bill, the
boy who serves the
cats."



GRACE FRAGASSO
"Happy"

Costume Design

"Drink to me only
with thine eyes
And I will pledge with
mine."

Costume Designer
Originator of "Grace
(less) Gowns."



ETHEL M. BARTELMAN
"Bee"

Interior Decoration

When it comes to
decorating, just watch
her dust.

CHARLES BRENNAN
"Charlie"

Mechanical

He will never be ar-
rested for speed.

Mechanical engineer



HUBERT LONG "Bert"

"A boy good to look
at,
Still better to know."

Cover artist



EMIL MAYZEL
"Mazie"

Architectural

"He has a head to
contrive, a heart to re-
solve, and a hand to
execute."



HARRIET FALTER
"Har, har."

Costume Design

Business Editor,
Year Book

"But O, ye nights,
ordained for work on
Year-Books. But not
rest."

Studio on Fifth
Avenue (Newark).



MAX ADELMAN
"Curly"
"To pose as Adonis is
not for me,
But a professor I'll
certainly be."
Professor



CHARLOTTE BADGER
"Chick"
Costume Design
"A hand to execute
any mischief."
An Exclusive Costume
Atelier (on Academy
Street).

JOHN BALDINO
"Derby"
Architectural

Associate Architect
of Passaic and Coun-
cilman of Clifton.
"But you ought to
see his 'Derby.'"



MINNIE BUECHLER
"Min"
Arts and Crafts
"Her ways are ways
of pleasantness."



EMMA BECKMEYER
"Beckie"
Jewelry
"Still water runs
deep."



GLADYS C. BLACK
"Blackie"
Costume Design
"A smile on her
lips."
Will have her own
establishment—"Chez
Gladys."

HILDA KLEIN BAKEN
"Wife"

Costume Design
"Here comes the
bride!"
To raise a large family
(of Fawcett students).



GERTRUDE BROWN
"Trudie"
"Sweet, gentle and
charming."
Portrait artist



HELEN BURKHARDT
"Woops"

Costume Design

"O cuckoo! Shall I
call thee Bird!"
Free lance fashion il-
lustrator (for the
Mirror).



JEROME CANGIALOSI
"Jerome"

Architectural

"And a master in
freehand drawing."



JOHN J. CARLIN
"Johnnie"

Of the class he's
the sheik with a man-
ner most meek.

Commercial artist



MARY CERVENAK
"Sunshine"

"She's little but she's
wise,
She's a terror for her
size."

Millinery

JESSE LYMAN CONGER
"Jess"

Poster

"And what he great-
ly thought, he nobly
dared."

We must make
"Honorable Mention"
of all his Prizes and
Honorable Mentions!



ANNA CONKLIN
"Skeeziks"

"If wisdom be the
food of thought—
Thou hast an awful
appetite."

Millinery



TOM CONNELLY
"Veteran"

Architectural

"Know all men by
their names."



MARIE D. CUOZZO
"Cuz"

Costume Design

"Quiet, modest, and
unassuming."

Her letterheads will
read "MARIE, MO-
DISTE."



MARY A. DELANEY
"Mollie"

Interior Decoration
The skies may be gray
And violets blue,
Just say the word,
She'll decorate you.



GAETANA DONATIELLO
"Don"

"At his easel he sticks
Til the colors do
mix."
General Art

DAVID DOVGARD
"Davie"

"Good man!
Good work!"
Cover artist



HARRY DRAGONETTI
"Drag"

Poster
"His talents are
more of the quiet
kind."
"Studios to the
studious."



MARGUERITE M.
FREDERICKS
"Freddie"

Poster
"She was good as
she was fair."
Aspires to imparting
painting to pupils.



ARCHIE GRAY
"Scotty"

Interior Decoration
Ask Scotty, he
knows!

GERTRUDE V. FLORY
"Trudie"

Costume Design
"And her sunny hair
hung on her temple
like a golden fleece."
Will specialize in
costuming blondes,
preferred and other-
wise.



THEODORE FOLMER
"Teddy"

"Gift of God meaneth
Teddie,
To help others always
ready."

Portrait artist



ANNA HARRY
"Pollyanna"

"Her voice was ever soft, gentle and low. An excellent thing in woman."
Millinery



AMELIA HARTMAN
"Meal"

Costume Design
"And not blush so to be admired."
Parisian Designer on the Boulevards (of Jersey City).



JOSEPHINE HAYWARD
"Betty"

"Thou could'st be happy with either, Were the other dear charmer away."
Illustrating



CLAIRE HEATON
"Smiles"

"Few things are impossible to diligence and skill."
Millinery

IRMA HIXSON
"Hickie"

Arts and Crafts
"Good sense and good nature are never separated."
A popular little President of the Arts and Crafts class.
A wonderfully fine student.



EVELYN HACK
"Bunnie"

Costume Design
"Heard melodies are sweet, But those unheard are sweeter."
Fashion illustrator (Dial system)



RICHARD JACOBUS
"Dick"

Costume Design
"He hath at will More quaint and subtle ways to kill."
Designer of stage costumes (for Loew's).



RICHARD HENRY HOHMAN
"Dick"

Jewelry
"He'll climb a mountain peak and see The world and all his heart's desires."



THOMAS JUDGE
"Judge"
Commercial
Advertising
"True to his name,
he is a good judge."



THEODORE JURIK
"Ted"
Architectural
"A master builder."

FRED KELBERT "Bozo"

Architectural
"One of the four
horsemen,
And a second Bozo
Snyder."



IRVING KAPLAN
"Kap."

"From our pockets the
nickels he woos.
For what? O, yes! The
Fraternity News.
Man of leisure



LOUISE KESSLER "Lee"
Costume Design
"O how that glitter-
ing taketh me!"
Illustrator for fashion
periodical (now and
then).



MARIE KISLING "Kis"
Interior Decoration
"Her heart is as
light as her hair is
bright."
Will decorate the
homes of all Fawcett
graduates.

MAY KLESPE "Mac"

Costume Design
"A sweet, attractive
kind of grace."
Wants to start a
Union for Costume
Designers.



ELSIE KULL "Els"
Poster

"Her hair was not
more sunny than her
heart."
Elsie will conduct
an "Art-Shop" in ex-
clusive Bernardsville.



JEAN LAUER "Jeanie"

Costume Design

"For she is just the
quiet kind,
So gentle and sincere."
She will be Fashion
Artist for a leading
Tabloid.



HOWARD LEE "Ford"

Mechanical

He will not stop
until he is master of
his "Flivver."
Civil engineer



SARAH LORD "Sally"

Poster

"She is sweet of dis-
position."
"Sally's Studio"
will be occupied by a
"Lord."



LOU LEIBOWITZ
"Luke"

Interior Decoration

"We hope that Luke
will be a success;
The art of decorating
he will stress."

LOUISE LUPO
"Shrimp"

Costume Design

(Louise, Anna and
Helen)

As Dumas said,
"One for all and all
for one!"
Fashion Illustrator for
Life.



AUGUSTUS MACGINNIS
"Mac"

"Tall and neat, bash-
ful and sweet;
All is fair, till you
rumple his hair."



MARY MCKINNEL
"Mollie"

"She comes from
bonnie Scotland where
the blue bells grow."
Millinery



MARGARET MCLAREN
"Peggy"

"Her face betokens
all things that are
good."
Millinery



MARGARET MARSHALL
"Marg"

Costume Design
"Demurest of the
tabby-kind(?)."
Teacher of Costume
Design in Fawcett
School.



LEO MATZNER "Leo"
Architectural

"Roofs and trusses for
reconstruction
Is Leo's future profes-
sion."

FREDDIE MAURER
"Fred"

Poster
"Wise to resolve,
patient to perform."
Will publish a treat-
ise on the art of the
poster.



IRENE MAURER "Ren"
Costume Design

"Good nature and
good sense must ever
join."
As the manager of
a Style-shop, she will
rival Worth.



LILLIAN MILLER "Lil"
Interior Decoration

"Blessed with such
charm — the certainty
to please."
Lillian wants to be
Interior Decorator for
"one of America's
great stores."



VINCENT MILLER
"Prof."
Architectural

A glutton for educa-
tion and a man of de-
pendability;
"His hopes are high
and his limbs are
strong."

JEAN E. MORRIS
"Jeans"

Interior Decorator
"Gentle in form and
fair of face."
Expects many com-
missions from the com-
muters of East Or-
ange.



AGNES NELSON "Bee"
Costume Design

"What bell is that?
Ah, me!"
Research costume for
Motion pictures
(Fort Lee Studios).



REGINA O'HARA
"Reggie"

Interior Decoration
Making hay while
the sun shines.



EWALD OHLSON
"Eddie"

Mechanical

Always a willing and
helping hand to his
fellow classmates.
Mechanical engineer



MARION OSTERMAN
"Mar"

Costume Design

"Fashioned so slenderly young and so fair."

Won 1st Prize for
Costume at the Fawcett Ball.



CADMUS PARRILLO
"Pete"

Mechanical

His actions speak
louder than words.
Mechanical engineer



HERMAN
PFADENHOWER
"H. P."

Architectural

"A Ford and a trip to
Bernardsville,
Where he is known as
'Horse Power Her-
man.'"



ERWIN RENTSCHLER
"Rentschler"

"Quiet and industri-
ous."
Advertising



MIRIAM RITTENBAND
"Ritty"

Interior Decoration

Prospects—"A one-
way ticket to Paris and
there let me wither
and decay.



EDWARD ROSSI "Ed."

Architectural

"For him the world
would have no joys,
If in it there were
only boys.

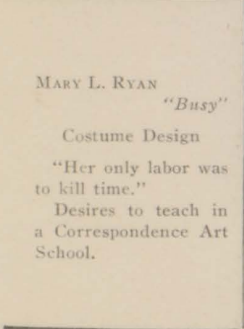




ELENA RODRIGUEZ
"Elena"
Costume Design
"A tango—a swerve of
color,
A Senorita of Spain.
Staging and costuming
Spanish revues.



CHARLES ROTH
"Sunny Jim"
"A smile in his eye
lurks,
While at his drawing
he works."
Novelty artist



MARY L. RYAN
"Busy"
Costume Design
"Her only labor was
to kill time."
Desires to teach in
a Correspondence Art
School.



GEORGE SCHWACKA
"Sturdy, strong as an
oak;
Always ready for a
joke."
Portrait artist



HELEN SPITZ
"Blondie"
Costume Design
"O Helen fair, beyond
compare,
I'll make a garland of
thy hair."
Wholesale Dress
Firm—
"Zenkl, Lupo & Spitz"
Apologies to Hart,
Schaffner & Marx.



STEPHEN SISKI "Sis"
Jewelry
"He is a man of
very few words."



ARPAD STANEK "Stan"
Poster
"He adorns all that
he touches."
"His studio will echo
with the comments of
the Cosmopolites."



EVA STANFORD "Eve"
Design
"Gentlemen prefer
blondes."



GLADYS STERNER
"Stern"

Costume Design
"It is some picture
on the margin
wrought."
Art teacher in a cor-
respondence school.



PAULINE SWEENEY
"Sweeney"

Costume Design
"Her long, yellow
locks like golden
sprinkled with pearls."
In Europe she will
research costumes of
all periods and na-
tions; in the salons of
the great coutouriers,
she will study modern
style forms.



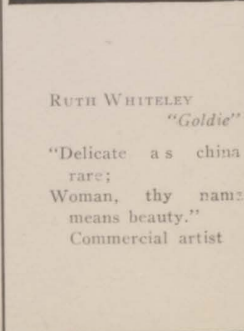
MONTE LEE TAELOE
"Cutie"

"For wit and bright-
ness he sure is a win-
ner."
Novelty artist



CLAIRE C. WEYAND
"Eclair"

Costume Design
"And she was fair
of face."
With her original
ideas in Fancy Cos-
tume, she will meet
with great success.



RUTH WHITELEY
"Goldie"

"Delicate as china
rare;
Woman, thy name
means beauty."
Commercial artist



LAURETTE A. WISSERT
"Peg"

Costume Design
"Her air—her man-
ner, all who saw ad-
mired."
After obtaining some
business experience,
she will be Stylist in
a Fifth Avenue Shop.



MARION WIRTH
"Lightning"

Costume Design
"Better to have come
in late,
Than not to have come
at all!"
Fashion Adviser and
sketcher (for Worth).



ANNA ZENKL
"Dimples"

Costume Design
"Sweet records,
promises as sweet."
Anna and Louise
Lupo have not been
absent during four
years of night school.
To sketch like
Louise Lupo

ARCHITECTURE



Of all the material contributions to the well-being of mankind, nothing strikes the incoming stranger to America more than the skyscrapers and massive bridges which characterize its large cities.

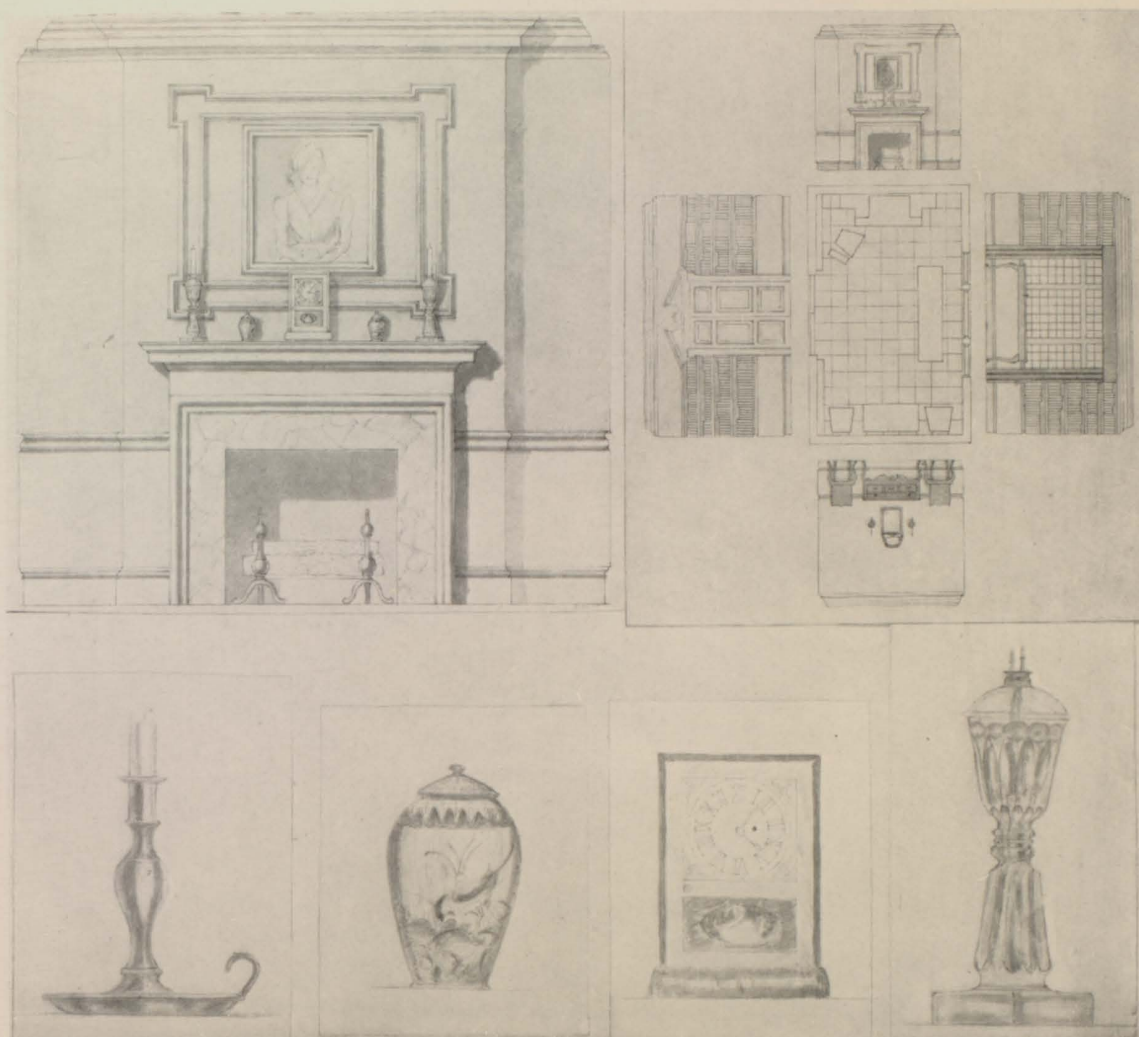
Up to the present day, the tall buildings have been the experiment of any and every architect who has some originality, and the results have been sometimes grotesque, indeed. But that period, we believe, is slowly passing, and there seems to be no doubt that the skyscrapers of the future will be as beautiful and as useful as were the ancient buildings of Babylon. By instituting an architectural course, the Fawcett School is contributing in making our country a land of beautiful buildings and palatial homes.

What a different world it would be if everybody took a course in architecture and engineering. Whatsoever the branch of work one would specialize in, there would be none of the faults in construction that are so evident on the stage, the screen, in the short story and many of the longer poems. It is, indeed, fortunate for us that our American architects and engineers are more interested in the welfare of mankind than they are in self-exploitation. If their creations were as faulty in construction as are some of the plays we see on Broadway, or the stories we read in our magazines, most of our important buildings would not withstand the shock of our first Thanksgiving wind storm.

Vincent Miller, '27.



MUSEUM RESEARCH



Museum sketches adapted to Interior Decoration problem

Art students are constantly being trained to love fine things,—fine in their color, their proportion, their simplicity or subtlety of design and they know it is skill and taste, rather than money, which produces beautiful things. The museum collects such things from all over the world, in order that people coming here and enjoying them will learn to know and appreciate good design and good workmanship. The art school can adapt museum objects to practical designs, which may be applied to articles of everyday use and thus both institutions working together will help to bring enjoyment of beautiful things to the people of Newark.

For the Newark Museum—*Beatrice Winsor.*

ARTS AND CRAFTS



CLASS PROPHECY

Day School, 1927



T was one of those genuine surprises—a warm, bright spring day in the middle of March. As I joyfully did my daily dozen, to the inspiring strains of the radio, I suddenly realized that the day was Tuesday, our landscape day, when we go out of doors to paint, so I snatched my paintbox and hastened off.

Within a few minutes, I was painting busily in one of Newark's most charming, quiet corners—Broad and Market Streets—when suddenly I dropped my brush, which rolled into the center of the street. I rushed to retrieve it when something gently bumped into me and I must have fainted, for upon awakening I found myself seated in front of a man dressed in armour and on horseback.

I squirmed around to see who had so rudely picked me up, when I gave a shout of surprise for the man who held me in his muscular grip was Harry Dragonetti!

"Why, Harry," I exclaimed, "whatever happened to you, you've changed so."

"Calm down now, Miss U. R. Temperamental, don't you know that the army makes a man out of anyone?" he asked.

I nodded my head and kept quiet, wondering about the change I was seeing since I awoke from my faint. Suddenly, however, our horse stumbled and kicked off one of his shoes. Harry angrily stopped his horse in front of a large establishment—we alighted and entered.

Rows of blacksmiths stood in front of electric anvils and shod horses which were seated comfortably in soft needlepoint armchairs. The master horseshoer came toward us and took our horse away and, while he was feeding the horse charlotte russes, I saw something familiar about the shake of his head. "Why, Freddie Mauer, is it really you?"

"Madame, do you realize this is the year 1940 and I am a prosperous horse-shoer? I do a flourishing business."

"What became of automobiles?" I asked.

"You remember a girl named Lillian Miller? Well, she bought up all the different automobile concerns, including the trifling one of Henry Ford, and invested the money in mining interests on the Sahara Desert. Within a year she lost all her automobiles so that the horse returned—and—here is yours. Goodbye."

CLASS PROPHECY

Harry and I jumped into the saddle and before we had gone very far I made him stop, for the beautiful notes of a street organ reached my ears. I pushed my way through the tremendous crowd and I saw a tall, mannish-looking woman smoking a long cigar while turning the crank of the organ. It was Marie Cuozzo. She always was a musician, I thought, as I returned to Harry.

While we rode I asked him about his strange dress.

"History repeats itself, you know. After all the marvelous ideas about ultra modern warfare, a master mind came along—one "Madame" Claire Weyand—and declared that medieval warfare was the best, so that we are forced to be canned according to her ideas. By the way, do you remember Lettie Wissert? She is our mayor now—elected by unanimous vote of the student council. But do you see that woman passing by? She is Pete Fredericks, our head agitator for the Supremacy of man over matter."

And so we talked on—passing many men wearing knee-length skirts and flowered silk socks—and some women all dressed like Pete.

We passed many huge buildings—so high that no sky could be seen at all—but electric lights hung from the roof of every building—and an aeroplane kept swooping down and lighting each one of these with a special attachment.

"Who can that daring aviator be?" I queried.

"Why, that's Gladys Black. But see—that might interest you." Harry pointed to a giant moving picture palace where huge posters exhibited a play starring May Klespe, the beautiful blonde, second Mae Murray. I was thrilled, but we hurried on.

We had passed a Chinese building and I told Harry that it must be a laundry shop, but "no," said he! "That's an artists' studio. The great Chinese realist, George Foy, lives there. He's had so many inquiries as to the origin of his name that he was forced to revert to his ancestors and grow a queue and long mustaches. Now Bobby, his son, has taken his father's cue and has become another great artist. But here we are at Kresge's department store—let's go in for a few minutes."

Standing at the broom counter was a stout woman with red hair showing from under her wide hat.

"Hello, U. R.," she said, as she thumped me on the back. "Don't you remember me? I'm Marion Ostermann Niblick. I'm buying a new broom for my house. My husband insists on my doing my own housework. I've decided to buy a broom. For my house? Oh, no! For my husband! Which one did I marry? No—not that one—still another—no—another one—after that"—and I could still hear her talk as I walked on over to a counter where Irene Maurer was selling a new hair-curling iron—her own hair being as straight as a stick, you know.

CLASS PROPHECY

On the second floor we found Pauline Sweeney giving advice to the lovelorn in her black and violet Persian room. She told me that Dorothy Gann had long since gone to Africa as a missionary. I remembered then that this must have been her chosen profession—for her father was a minister.

At the other end of the floor Elsie Kull was hard at work teaching her class the rudiments of her famous cadenza laugh, which brought her so much fame on Loew's State Circuit.

In the housekeeping department, I found Jean Morris and Peg Kisling—exponents of the Gold Dust Twins Cleaning Powder, and we also found Sally Lord in the store demonstrating her side-center back crawl with which she recently won the Trans-Atlantic race.

We were a little late after leaving the store building but we stopped for one minute more to pick up a newspaper which told us all about the President of the United States, Lyman Conger—who was also President of the World Court and of the League of Nations. The paper stated that the president was now busily engaged in his trying duty of painting the portraits of all the members in his cabinet.

In the social column we found that Arpad Stanek, that most successful Spanish—Czecko Slavakian German—French painter and his wife, Jean Lauer, the lady who talks most in the whole world, returned from their cruise on the Mediterranean.

We dropped the paper and hurried on—but we couldn't help noting a Wrigley's Chewing Gum Stand—where Mary Ryan was demonstrating the latest styles of chewing gum.

A little later, we noticed a sign painter putting up a poster about "Dives Cure for Hives." It was Gertrude Flory. Another student had reached her goal.

A few minutes later, we arrived at a beautiful white building and I was ushered into the Assembly Hall of the Fawcett School. We were told that the meeting of the Supreme Jury of the Student Council was called to determine whether fire drills should be held three or four times a week. Before the meeting started, we were entertained by Cleo Garis of the famous Vincent Lopez troupe, who presented all the latest Black Bottom and Charleston dances in tantalizing fashion. As the president began to speak, I must have fallen asleep for, when I awakened, I found myself in the middle of Broad and Market Streets lying on top of my broken paint brush. I picked myself up, ran to my easel and, while walking to school, I congratulated myself heartily on the fact that all this had been but an absurd dream and I was glad to think how very different the reality would be.

D. D. G.

SONGS

FAWCETT

(Tune O My Darling Clementine)
Dear old Fawcett,
Dear old Fawcett,
Lead us on the paths of Art;
Alma Mater,
Dear Beloved,
From our hearts, you'll never part.

REMEMBER

(Tune of Remember)

A few short years—
Of joy and tears—
Of trouble and of fun—
Soon we are thru,
And parting is due,
For now our work is done.
We think of Springtimes and of Decembers,
Exams and parties,
Do you remember?

Chorus:

Remember the days in Poster class, at Fawcett
—Remember?
Remember the trays of copper and brass at
Fawcett—Remember?
Remember the cloaks and hats we made,
Remember the piano how we played,
We promise that we'll remember you—
Dear Fawcett school Forever!!

THE SHADOWS FALL

(Tune of A Night of Love)

When Shadows fall—
We still recall
The days spent there with you—
The stars above bring memories of
The friends that we all knew,
These friendships may be severed—
But we'll remember ever,
We've worked and played—
But we're repaid—
We thank thee, Fawcett, too!!

FAWCETT

(Tune of If You Knew Susie)

If you knew Fawcett,
Like I know Fawcett,
Oh! Oh!
Oh! What a school!
Teachers happy,
Students peppy,
And say—don't we have fun,
(And say did we tell you that we have fun)
We've interior,
Arts and crafts, too,
Still—life—modelling—
Everything you love to do—
If you knew Fawcett,
Like I know Fawcett,
You'd give three cheers for our school.

GRADUATION

With downcast eyes—we tread the halls, We take our smocks home every night,
With voices pitched quite low, Our bags are taken, too,
With shaking hands we touch the walls, We don't throw turps to left and right,
We *fear* to graduate. We *think* we graduate.

We listen to each heeding word,
From teachers grown so dear,
We take advice 'bout bee and bird,
We *hope* to graduate.
And we may say we're glad to part
With our dear Fawcett School—
But gratitude's in every heart,
For we *must* graduate.

COMPOSITION



DRAW, DRAW, DRAW

The embryo artist little realizes how very valuable is the study of saucepans, milk bottles and soup strainers in his first years of struggle for the mastery of art; for these seemingly ridiculous objects teach him nevertheless to judge better proportion of line and mass and through continual changing and redrawing of these objects a fine structure is founded which will carry the artist through his whole career.

The student is horrified by the drawing of casts—but later on he begins to smile with self-satisfaction on realization that his hieroglyphics are turning into definite reproductions of the casts. He sees Wagner, Adam, Dante, all coming out of the chaos of charcoal smudges on his paper. He sees that light and shade can be so manipulated as to become part of the composition at the same time, emphasizing the realistic qualities of the drawing.

In later years the artist comes to look back on these student days of training as the best ones of his life, for with the slogan of "Draw, draw, draw" always sounding in his ear, he has found the real secret of success.

DESIGN



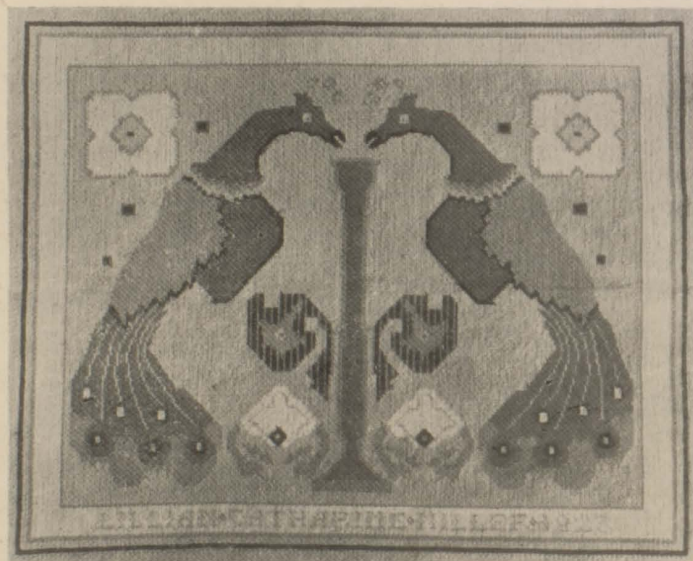
Oil Panel

George Foy



Batik Panel

Regina Manion



A decorative gros-point panel, in blue violet, blue green, green and yellow orange, to be used for a fire screen. The design worked out first in charcoal, then in water color and finally in needlepoint.

STILL LIFE



Water Color Sketch

Gertrude Flory



Decorative Water Color

Elsie Kull

POSTER CONTESTS

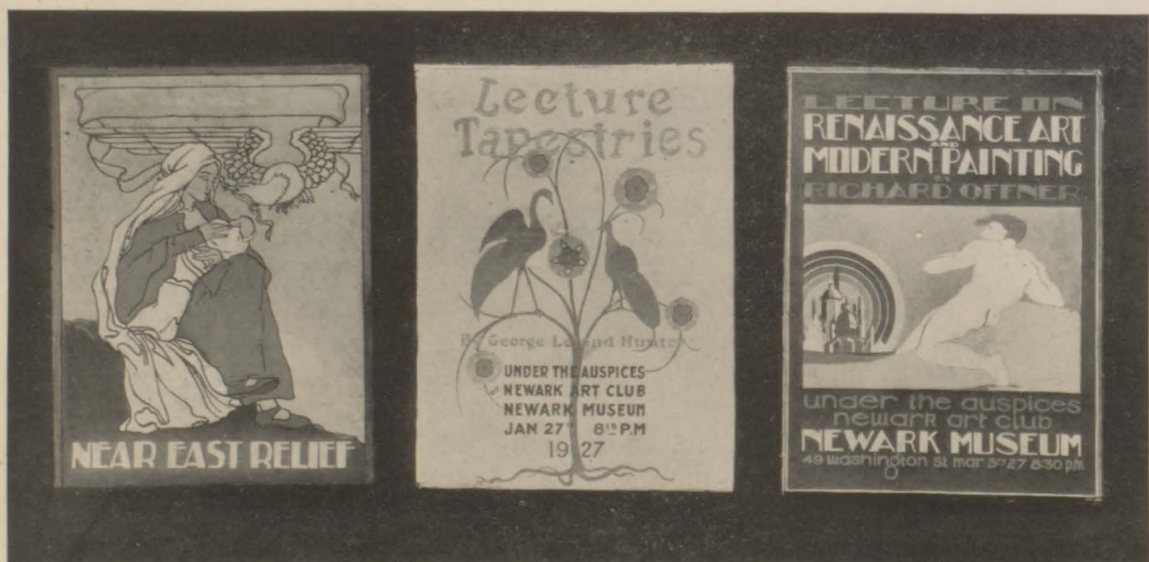
A live problem! That's what we call it! A piece of work for the outside world! What an energy it awakens in us! We feel a dynamic force sweep the class. A competition has started.

We have had wonderful opportunities for enthusiasm this year. The Newark Art Club offered several contests for posters, illustrating their various lectures. The subjects depicted in these problems were especially appealing to the young artists. A prize was awarded to the winner of the best poster for each lecture. George Foy and Lyman Conger won several of the prizes.

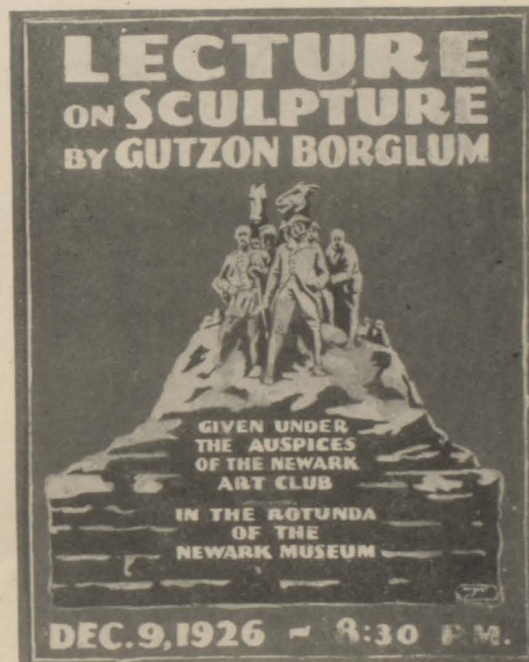
The Kresge Department Store offered the school six competitions for posters illustrating distinctive departments in the store. Three prizes and one honorable mention were given for each group. Dorothy Gann, George Foy and Lyman Conger were among the group of day students who won recognition.

These poster contests have brought us into close contact with the commercial world. They have put a new vitality into our work. We feel the urge of creating for the uses of mankind.

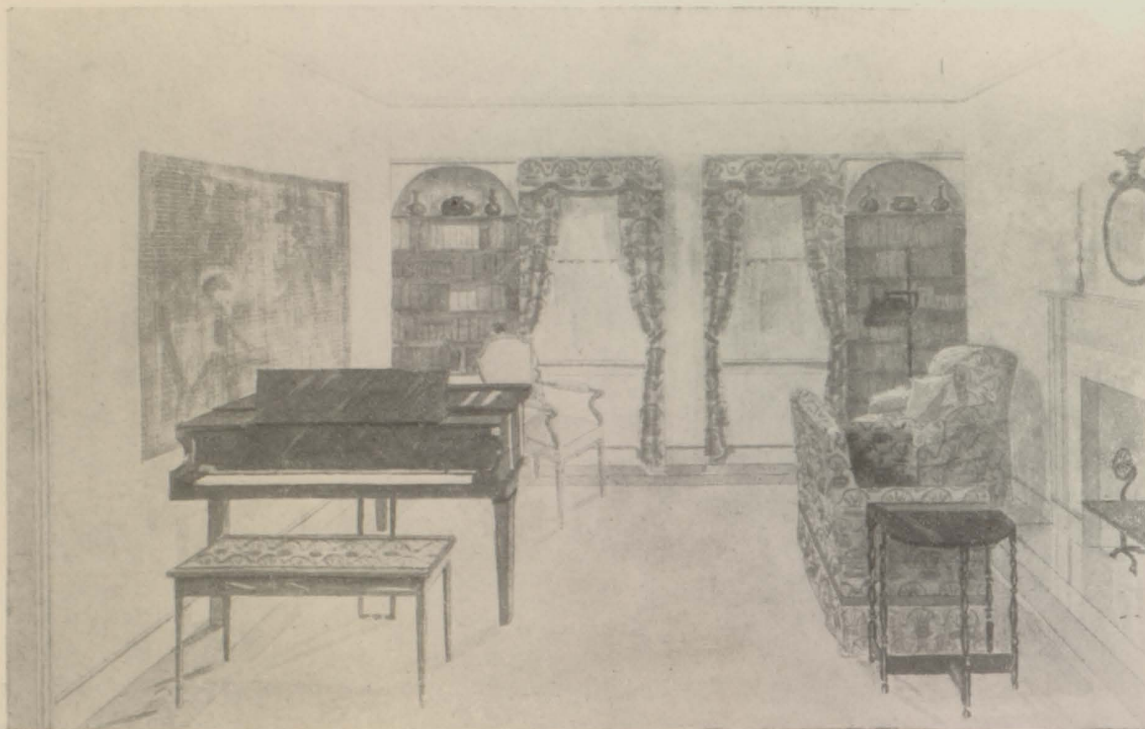
Among posters for the Architectural Exhibition held in the Newark Museum, the first prize was awarded to George Foy. The third year class submitted eight posters suitable for a cover to be used by the House Beautiful Magazine. Among the 135 covers chosen to go on a travelling exhibit throughout the country are the designs of Dorothy Gann, Marguerite Fredericks, Lyman Conger, George Foy and Fred Maurer.



POSTERS



INTERIOR DECORATION



Julia Hall

It was one of those very cold days in the dead of winter. As I hurried through the gathering dusk, I became aware of a little cottage brightly lighted, a sure haven of rest to a weary soul out in a swirling snow storm. I girded my tired limbs and, stumbling to the house, I knocked loudly at the door.

A quaintly dressed old woman who had just left her spinning wheel greeted me cordially and invited me to take a seat by the hearth where a log fire burned brightly.

As I sat there listening to the whirl of the wheel as it made harmony with our conversation, I learned my first real lesson in interior decoration.

The fireplace, itself a thing of beauty, occupied most of the wall that faced the door. On the other walls hung pictures in keeping with the surroundings. A round table, covered with a colored damask cloth, occupied the center of the floor. On the center of the table stood a large copper bowl which reflected the leaping flames on the hearth. Dainty chintz curtains covered the snow-clad windows and seemed to hum faintly with self-importance at being so well chosen and so artistically hung. The chairs harmonized with the table and the floor was covered with rag rugs.

Of course, there is reason for everything, and the reason why there is so much charm in American homes today, from the cottage hidden in some sunken vale at the foot of the sheltering mountains to the great imposing residences on the broad highways of our country, is because we take such an interest in Interior Decoration.

Ethel Bartleman, '27.

ILLUSTRATION



Illustration

by Dallas Mallard

CAST DRAWING

Use your little goo-goo eyes and
Then you'll surely see,
That instead of noses big, a mouth
There sure should be.

Sharpen up your charcoal there,
Some artist you will make;
You should much better give this up
And become an undertaker.

Now, Kadie girl, what have you there?
A man without a head,
You'd better next start from the top
Like I have always said.

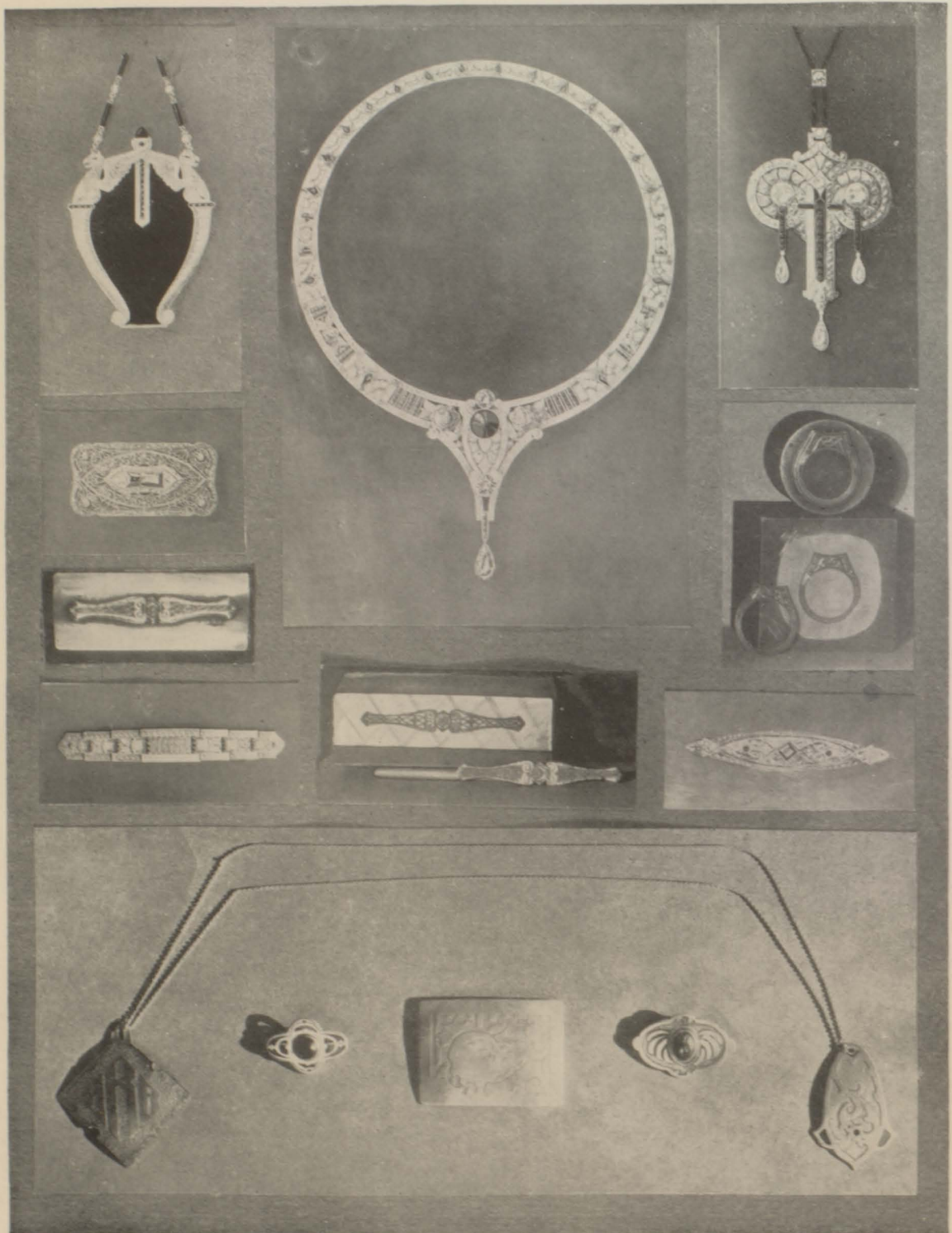
Now we'll start here between the eyes
And go straight down a bit;
What do you think that you find there?
A NOSE is what you hit.

For forty years he's taught these things,
Some students have grown old,
And they have learned to draw with
skill

By doing what they're told.

And if you all want a good time
And learn something—say
You just attend the Kleinfeldt class
In cast every day.

JEWELRY



Upper Panel Evening Jewelry Work.

Lower Panel Day Craft Jewelry.

JEWELRY

DESIGN

The creation of modern designs for jewelry is one of the most fascinating branches of the fine arts. During the four years that our class has spent in this course the interest has steadily deepened and results exhibited from time to time are the best evidence of what has been accomplished.

Heart and soul we have put in our efforts to provide designs of character and beauty, many of which have been accepted by reputable manufacturers. Hence we feel that we have made a real contribution.

The art of jewelry designing requires great skill and there is always a demand for original and beautiful designs, for long has American jewelry production depended upon foreign designers.

The American jewelry artist of today is making a serious effort to meet the requirements of the connoisseurs and the Fawcett School is taking a leading part in this movement.

Henry Hohman, '27.

STONE SETTING

In the days of the great Guilds, the days of the Master-Craftsman and his apprentices, the young boys were sent out to learn trades at a tender age and grew to be men before their masters considered them proficient at their craft. Especially was this true of the craft of jewelry stone-setting, with its intricate working and delicate assembling of materials of the greatest intrinsic value often impossible to replace. At a much later date, not many years removed from our day, stone-setters were loath to receive apprentices, and most beginners at the trade paid very large fees, often as much as five hundred dollars, to receive the training. The jewelry stone-setter of today has many new problems to cope with but his success in his work is proven by the tremendous vogue of the modernistic jewelry with its profusion of geometric stones and settings.

ENGRAVING

Who has not stopped at the jeweler's window and looked and sighed at artistic masterpieces? Their beauty is due to the consummate skill of the jewelry engraver; beautiful design, delicacy of the line, and many other signs bespeak the fine work of the trained artist and have inspired our respect and admiration. With engraving tool or scorper and steady hand, familiar with standard forms of design, the jewelry engraver is equipped, in proportion to his skill and artistry, for the difficulties and intricacies of his craft.

Stephen Sisko, '27.

POSTER CONTESTS

KRESGE POSTER CONTESTS

Men's Clothing

First Prize George L. Foy
Second Prize Lyman Conger
Third Prize Arpad Stanek

Boy's and Girl's Shop

First Prize Katherine Loury
Second Prize Dorothy Gann
Third Prize Corinne Noshier

Moderate Price Section

First Prize Lyman Conger
Second Prize Margaret Webster
Third Prize Claire Dufault

Mourning Poster

First Prize Lyman Conger

Do Your Christmas Shopping Early

First Prize Betty Maff

French Room

First Prize Corrine Noshier
Second Prize Rose Cezer

NEWARK ART CLUB POSTERS

Gutzon Borglum

First Prize George L. Foy
Honorable Mention
 Lyman Conger August Schnitzler

TAPESTRY POSTER

First Prize Lyman Conger
Honorable Mention
 George L. Foy Mrs. Ruth Cottingham
 Arthur Eilenberg

ARCHITECTURAL POSTER

First Prize George L. Foy
Second Prize Victor Slinisk
Third Prize August Schnitzler

FAWCETT FRATERNITY MASQUE POSTERS

First Prize Manuel Rodriquez
Second Prize William Risley

FAWCETT FRATERNITY MASQUE COSTUMES

First Prize Rose Salerno
Second Prize
 Marion Ostermann Paul Thagger
Third Prize
 Marguerite Geschke Joe Patriella

THE STRAIGHT PATH TO THINNESS!

How we keep thin? It's simply this!
 We go to Fawcett School.
 We work all day,
 We never play,
 We keep to every rule.

We eat some lunch—not very much—
 Some crackers and a nut,
 A bit of cake,
 For goodness sake!
 An apple thinly cut.

Museum calls us after class,
 We sketch until it's dark,
 We get home tired,
 Ambition fired!
 We're thin! It's quite a lark!

D. D. G.

"Iron rusts from disuse, even so does inaction sap the vigor of the mind and one's talent. Those who do not understand how to appreciate and avail themselves of life's gifts, do not merit them. The artistic calling is not a gift, which falls from Heaven to serve as a diversion to those who exercise it. It postulates and exacts life and knowledge, love and work, for art is a form of life, spiritual life, brought forth by the imagination, bound and delineated by the work of the hands for the advancement of mankind."

Leonardo Da Vinci (1452-1519)

"Unto every one that hath used his talents shall be given and he shall have abundance, but from him that hath not used them, even that which he hath, shall be taken away."—Matthew XXV:29.

POEMS

PANSIES

I looked out of my window,
Such a sight I saw!
Walking in my garden;
Old ladies by the score.

They all wore velvet bonnets,
Colored blue and gold,
Some appeared in purple;
'Twas lovely to behold.

Their faces were so tiny,
I could scarcely see
Their quaint little features;
Whoever could they be?

The wind was softly blowing
To and fro that day,
Making them all curt'sy
In an old-fashioned way.

I ran out to my garden,
But when I got there,
I found only pansies—
And all they did was stare!

Nona Owens Campen.

THERE IS NO SYSTEM

He stalks into the office
With cigarette alight,
With nostrils wide distended,
He looks right in and cries
"There is no system."

The students talk too loudly,
Much more than they do work,
I'll tell you, and not proudly,
I'm 'fraid they sometimes shirk—
"There is no system."

They're putting blue on green now,
And also black on white;
Their left arms they are using
Instead of using right,
"For there is no system."

He teaches us with system,
To work when we are in;
When we are out its different,
We work with gust and vim,
"For there is no system."

Now, Mr. Cimiotti,
Why not start up there?
And skip around the classroom
Instead of at each chair? I think
"There is no system."

Now if you will reform, sir,
The school will change its way,
And you will have no earthly need
To ever, ever say
"There is no system."

GOOD-BYE, DEAR OLD FAWCETT

Words and Music written by Eugene A. Burkes

and
DEDICATED TO THE PRINCIPAL AND FACULTY
of the

Fawcett School of Industrial Arts
Newark, New Jersey

Fawcett, dear Fawcett,
Oh! how we love thy name,
Through storms and sunshine,
Some day we'll bring Thee fame,
You righted every wrong,
Now you cheer us with a song,
So good-bye old Fawcett,
Remember that we love Thee so long.

Fawcett, dear Fawcett,
Painted in every heart,
Brilliant in colors,
Craven to never part,
Aiming to reach the sky,
As we leave we breathe a sigh,
So good-bye old Fawcett our dearest friend,
God bless you, Good-bye.

THE SATURDAY CLASSES

They stream in on Saturday morning, the babies of our school; faces aglow, eyes alight with the flair of ardor; restless, impatient to start the fascinating work which has lured them away from their play.

They rush to their chosen work with the zest of the real enthusiast. Whether it be still-life, freehand drawing, modelling or any of the other branches, the same intensity is shown. Fortunate children! Ever making progress, they soon qualify for entrance into the advanced classes, and become Master-craftsmen.

E. L. M.

AND SO—WE TEACH!

Big boys, big girls—little boys, little girls are all helping to pack our Saturday morning classes so full that the walls have actually been seen to bulge several times this past winter. Indeed, it is quite impossible for the instructors to handle these groups adequately—and our graduation class was called upon for help. About ten girls nobly responded to the call and Miss Marquart installed two girls with each large group—to assist the very capable teachers.

What splendid training we are receiving and what really helpful hints our co-teachers give us. We are entering the sacred halls of teacherdom—and a little of the wonder and joy of helping children to see the “beautiful” is recompense indeed.

D. D. G.

THE SATURDAY AFTERNOON OIL PAINTING CLASS

There is real cause for rejoicing among the all-around artists of Fawcett. A Saturday Afternoon Oil Painting Class has been formed. Here adult students may work under the guidance of the dear Prof who Knows! Truth to tell, this new class is a bit big. It is getting positively unwieldy. It is so popular that one becomes convinced that Saturday afternoon cannot be a holiday after all. It must be a regular work-day. No? Well, just look at them work! It's not work? Well, then, Saturday must be a holiday. Hurrah for holidays when we can work on our hobbies.

E. L. M.



**ORIGINAL DESIGNS
FOR WOOD CUTS**



**CUT AND PRINTED IN
A SATURDAY CLASS**

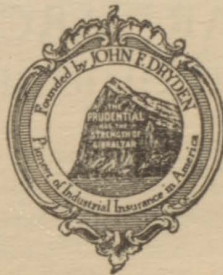
"Art Alone Enduring Stays"

*This tribute to the works of the masters is a deserved one.
But it is not altogether accurate.*

*Of material things, the artistic does live forever, but there
is the other side of human endeavor to be considered.*

*Nothing lives longer than the memory and influence of a con-
scientious father or mother. To have been either, successfully,
is an achievement of which to be proud, even if it is no more
than a duty.*

*And this obligation goes beyond providing for one's dependents
during one's life. It requires that provision be made to carry
on such care should a great emergency call one away. Posterity
never forgets such generosity. It lives forever.*



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Braverman, Rubin
Cassini, Joseph
Greengrove, Lester
Hechtel, George
Homlish, John
Kabis, Leo
Lundberg, John
Martinelli, Martin

McGall, Andrew
Palmieri, Andrew
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Sturdevant, John
Swirin, Sam
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“Security: The state of being so strong or well made as to render loss or failure impossible.”

—Funk & Wagnall's Dictionary

A word that stands for protection, shelter, safety, certainty—a word that is truly descriptive of this reliable bank, which stands ready to help you with counsel, security and 4% interest, compounded quarterly on amounts from \$1 to \$10,000. Future comfort and prosperity will live and grow in the savings account you start now and freshen up each week with another deposit.

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Best Wishes to the
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*May it be with a guiding hand
that each and every one of you
will attain the highest and loftiest
aspiration in life — Success.*

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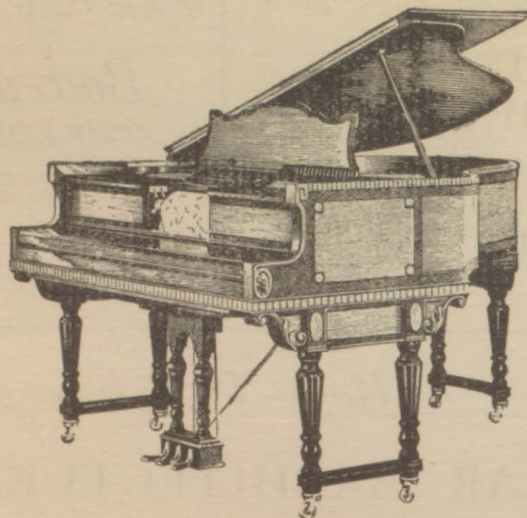
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Levy, Julius
Mango, Anthony
Miller, George C.
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Riedel, Ruth
Roselle, Carmine
Rubinstein, Maurice A.
Runyon, Elemendorf S.
Sheridan, Joseph F.
Spiegel, Lillian
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Carus, Thomas
Clark, Frank
Crystal, Morris
Davenport, Thomas
Dixon, John J.
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Geary, Howard
Geils, Edwin
Geller, Dorothy
Groo, Violet
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Jean T. Mitchell, Instructor

Lydia Arace
Dante Arace
Paul Benson
Ruth Berman
Hazel Evertz
Helen Feder
Marjorie Miller
Mabel Noyes
Grace Robertson
Lena Steinmetz
Ann Sheppard
Eva Stanford
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Theckla Swenson
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George Jeffrey
Frieda Hecht
Betty Freedman
Hillis Partington
Dorothy Burger
Bertha Cohn
Anna Czernicke
Evelyn Harth
Estelle Marsh
Kathryn Meisel
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 Caplin, Marion
 Carberry, Margaret
 Cerveriack, Marie
 Cole, Martha
 Conklin, Ann
 Crowther, Elizabeth
 Czernicki, Mattie
 Ferguson, Eva
 Hardy, Elsie
 Horby, A. K.
 Heaton, Claire
 Kennedy, L.

James, Lillian
 McCarthy, Agnes
 McCool, Marie
 McEnroe, Mrs. James
 McKinnel, Mary
 McLaren, Margaret
 Nalio, Emily
 Pape, Anna
 Pingino, Mary
 Piniazik, Elizabeth
 Rabe, Edna
 Ralston, Ada
 Riker, May
 Robinson, Andrew

Robinson, Theresa
 Rogers, Miriam
 Romondelli, Julia
 Raymond, Etta
 Rothwell, Virginia
 Sidserf, Elizabeth
 Simons, Ellen
 Smith, Mrs. S.
 Smith, Mrs. A. W.
 Stanley, Althea
 Sullivan, Mary
 Telfer, Jessie
 Washkam, Katherine
 Welsh, Elizabeth

FIRST YEAR

Architectural "D" Class

ARCHIBALD HUNTER }
 FRANKLIN STRONG } INSTRUCTORS

Backal, Meyer	Loveaire, Milton
Canefield, Howard	MacIntosh, Stanley Jr.
Colandria, Carmine	Mazen, Aaron
Deyo, Edward	Mason, Albert
Donkersloot, John	Nagel, Edward
Esslinger, John	Pitts, Clifford
Feeney, William	Rizzolo, Anthony
Knowller, Leo	Rizzolo, James
Killeen, Harold	Sarles, Herbert
Levy, Hyman	Shmurak, Sam
Liebman, Edward	Simpson, Raymond
London, Abe	

First Year General Art

Groups E and F

Vincent Iannelli, Instructor

Adler, Ben	Knof, Stanley
Apner, Sam	Levit, Lillian
Beller, Mathilde	Logue, Edmund
Beller, Pauline	McGuinness, Vernita
Brown, William	Meeker, Charles
De Nault, Ernest	Melillo, Joseph
Diana, Holdsworth	Oswitt, Sidney
Diebold, Fred	Panzer, Viola
Ebert, Dorothy	Potter, John
Feldman, Anna	Sandor, Anton
Figliuolo, Florence	Shanefield, Hannah
Fitzpatrick, Frank	Simon, Dora
Geller, Benjamin	Smith, Charles
Glucklick, Silvia	Smith, William
Habig, Anna	Suchow, Beatrice
Hanson, Emily	Tantum, Florence
Kaplan, Fannie	Turley, Evelyn
Kiseljack, Charles	Wilkich, John

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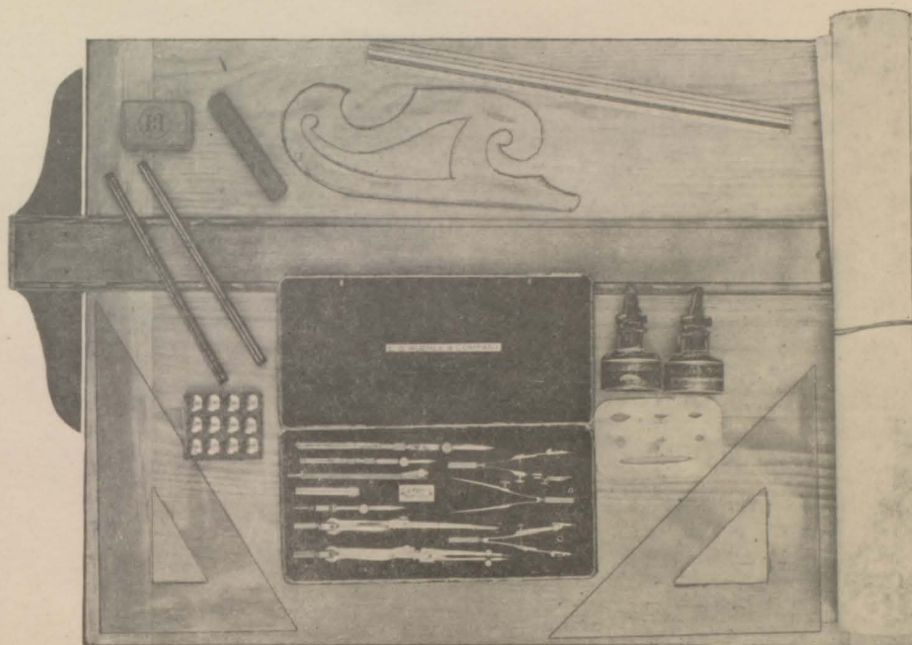
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THIRD YEAR MECHANICAL CLASS

Robert Shirley, *Instructor*

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Brower, Elmore
Farrington, Frank
Grubel, Edward
Insinger, Alfred
Jones, John
Klumpp, Ferdinand

Lowenbach, Ernest
Miller, George
Miraglia, Michael
Petrillo, George
Saccardi, John
Schulti, Robert
Theirolf, George

♦ POSTERS ♦



*"PRANG" Tempera
Colors are admirable
for posters ~ ~ ~
John T. Lemos*

THERE is scarcely a more authoritative figure in the field of School Art than Mr. JOHN T. LEMOS. Keenly interested in the development of poster work, he wrote us a letter that aptly hits the mark.

"The ideal medium for poster work", Mr. Lemos wrote, "is a tempera paint. 'Prang' Tempera Colors are admirable for such a purpose. They come in a splendid range of colors, tuned to the color circle, and go on with a smooth velvety texture that is very gratifying. With 'Prang' Tempera Colors the pupils can paint a light color over a dark one. This is a big help in making posters and produces rapid results.

"Some tempera colors do not have the rich color found in 'Prang'. 'Prang' Colors contain the maximum color pigment."

Then Mr. Lemos proceeded to describe a practical method of poster procedure for teachers and art instructors with their classes - including a series of seven "Do's and Don'ts" to develop more simplicity and originality.

This Method of Procedure we will gladly send you upon request.

Referring to "Prang" colors, make sure that the name "Prang" appears on the jar - otherwise it is not "Prang". "Prang" Water Colors and Crayons are manufactured and owned only by The American Crayon Company. It alone is the original source of supply.

"PRANG" TEMPERA COLORS

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Yellow-Green
Green
Blue-Green
Blue
Blue-Violet
Violet
Red-Violet
Red
Red-Orange
Orange
Yellow-Orange
White, Black, Brown
Neutral Gray

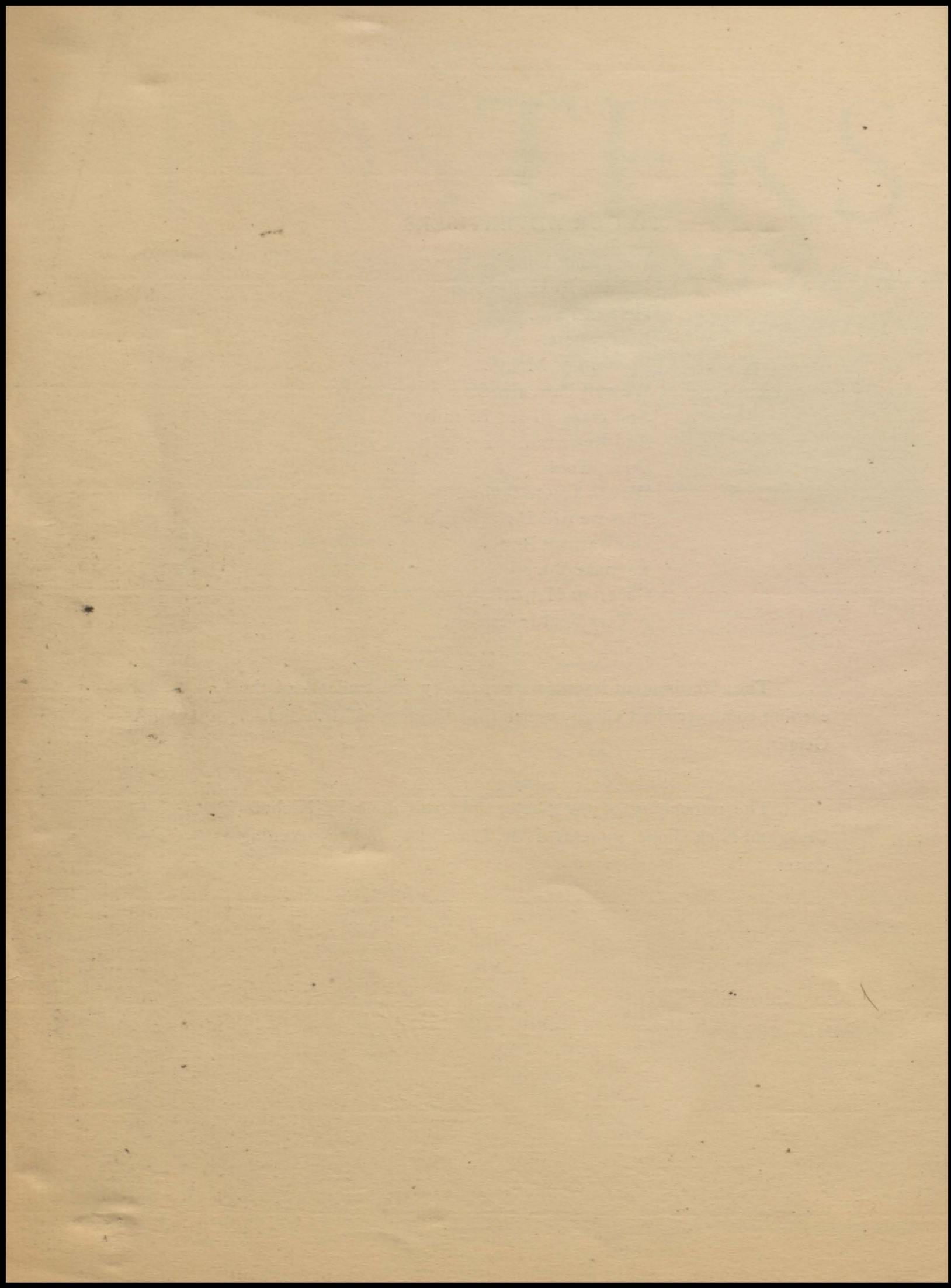


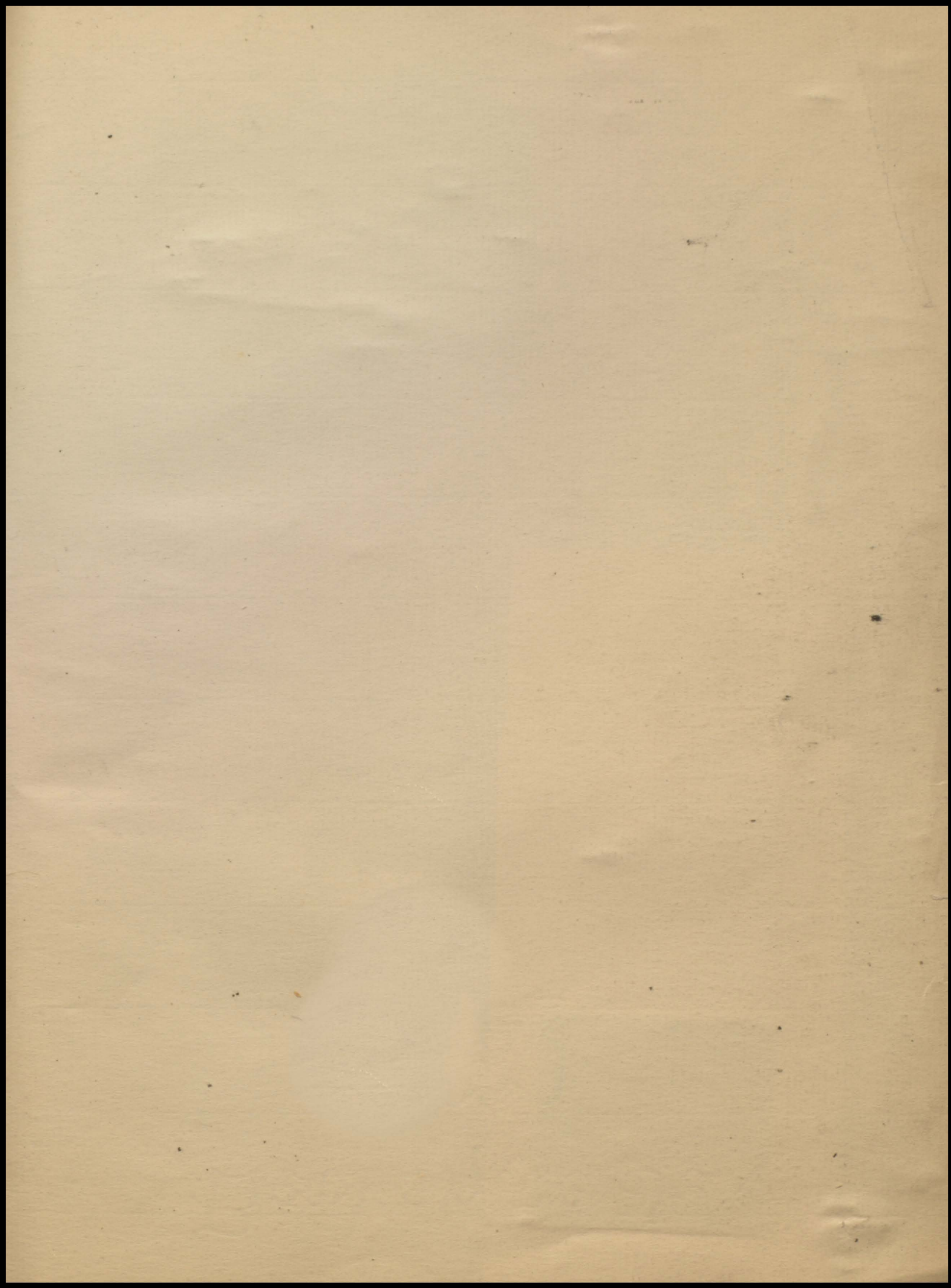
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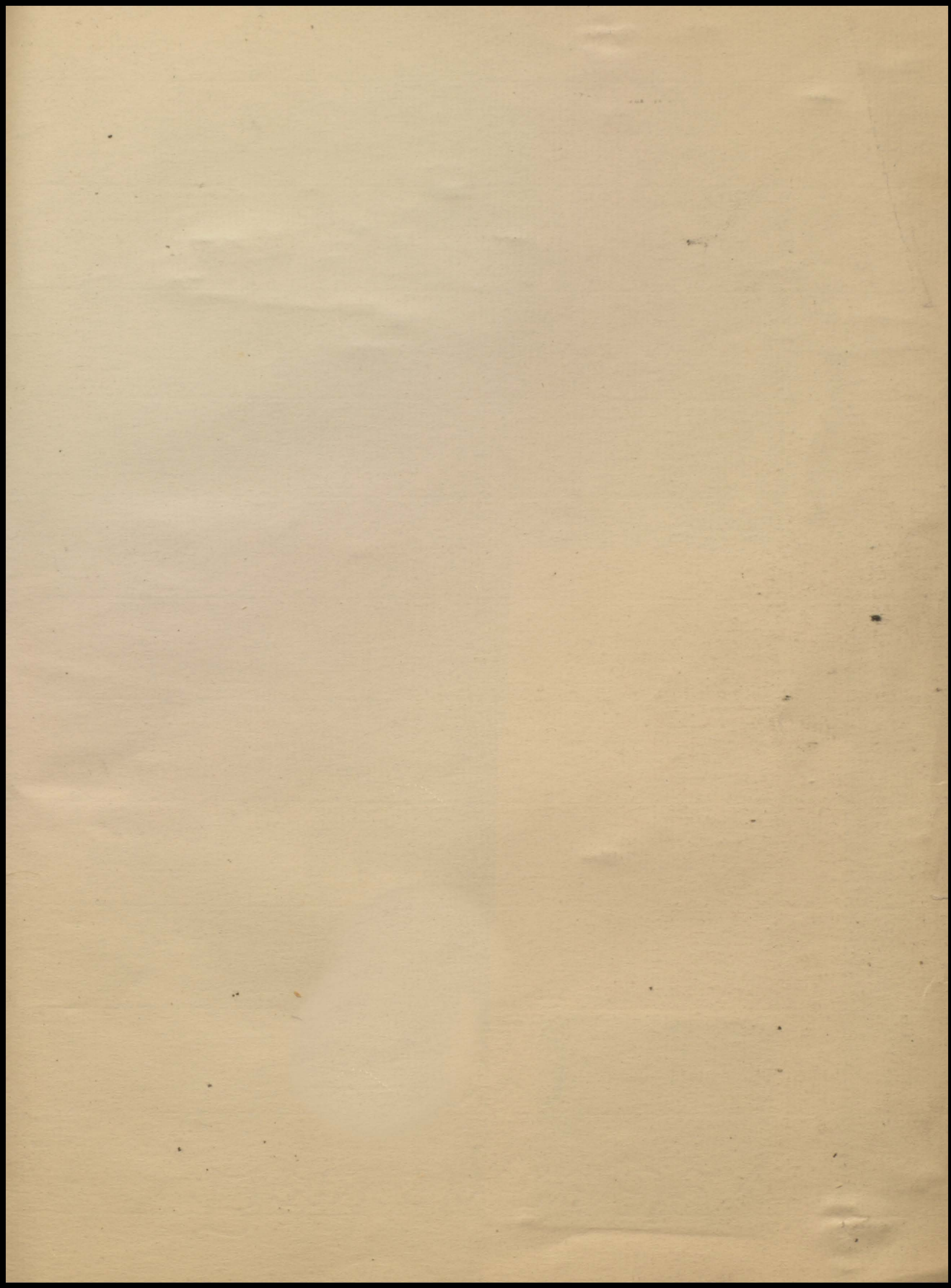
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We will Patronize You
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Do so, Too!
We ask You to Believe
That we will Do
Our Fawcett Best
To make Your
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A Very Real Investment!

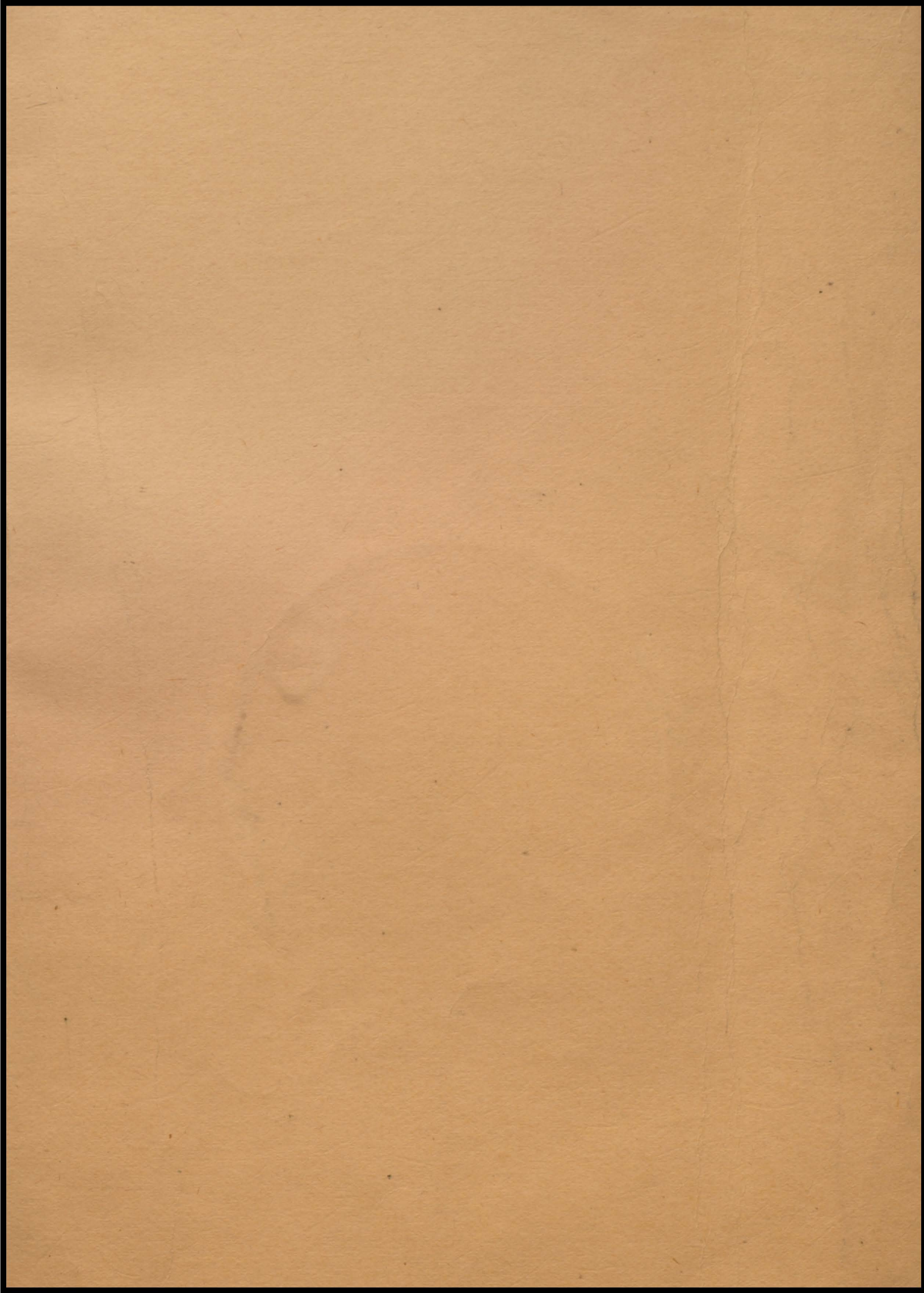
The advertisement layouts were made by the students of the evening commercial art classes, under the direction of Mr. Michael Geiger.

The retouching of the photographs was done by Nicholas Cacio and Nick Cioffe, students of Mr. Howard V. Brown's evening classes.











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